Sweetser, M. F.

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MURILLO.

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PREFACE.

THE biographer of Murillo is confronted at the outset with a serious difficulty arising from the great lack of reliable and available material on the subject of the great artist's life. His career was so uneventful and of such simple elements, that it has been neglected by Spanish writers, as well as the careful British scholars, by whom the whole world is ransacked for themes worthy of study. The German critics also, although they have closely scanned and deeply theorized over the mediæval art of Italy and Northern Europe, have paused before the sealed gates of Spain, and remained silent.

The present work is the first memoir of Murillo published in America, and probably the only one in the English language, if we except a small and soon-forgotten sketch issued in London many years since, containing a meagre paraphrase of Cean Bermudez. I have sought earnestly "beside all waters," to secure fresh accounts of this most interesting artist, and to

gather more ample details as to his private and home life. These efforts have met with some measure of success; but still we find (to use the hackneyed phrase of artists' biographers) that the life of the man is shown forth in his works, and that their description best exemplifies his character.

The following books were consulted in the preparation of this biography: Cean Bermudez's "Diccionario Storico de los mas Illustres Professores de las Bellas Artes en España" (vol. ii.); Stirling's "Annals of Artists in Spain;" Sir Edmund Head's "Handbook of the French and Spanish Schools;" Stothert's "French and Spanish Painters;" and Scott's "Murillo and the Spanish School;" also, under careful reserve, the works of Blanc, Viardot, Quilliet, and Cumberland. Information has been gleaned from the travels of Gautier, Teste, Chasles, Andersen, Hare, Rose, Poitou, Lady Tenison, Baxley, Thornbury, Roberts, Inglis, Lady Herbert, Mrs. Ramsay, Baxter, Urquhart, Mrs. Tollemache, the guide-books of Ford and O'Shea; and the hand-books to Seville, written by Varflora and Standish.

M. F. SWEETSER.

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CHAPTER I.

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BARTOLOMÉ ESTEVAN MURILLO, the last and greatest of the illustrious painters of mediæval Spain, was born in the city of Seville, late in the year 1617, and was baptized on New Year's Day, 1618, in the Church of La Magdalena. His parents were Gaspar Estevan and Maria Perez; and the name of his maternal grandmother, Elvira Murillo, was added to his own, according to an Andalusian custom. Cumberland says that the family had once been opulent and distinguished, and was still highly respectable; but it does not appear to have been in even moderate pecuniary circumstances.

The child was at an early day consecrated to the service of the Church; and his parents fondly hoped that in due time they should see him in the robes of a priest. But it was not long before they found that his genius led him in another direction, where, indeed, he could serve God in a nobler manner.

An early tradition of his life tells how one day Maria Perez went to church, leaving him at home; and when she returned she found that the child had transformed the household picture of Jesus and the lamb into an irreverent caricature. He had replaced the glory around the Infant Saviour's head by a portrayal of his own hat, and had metamorphosed the lamb into a dog. Usually the torments of the Inquisition would have racked the perpetrator of such a sacrilege; but in this case probably the tender years and innocent unconsciousness of the offender pleaded sufficiently for his pardon.

During his school-days, the lad was more given to making rude sketches on his books than to studying their contents; and marked the budding of a precocious genius by scrawling pictures on all convenient walls and other plane surfaces

His education at this time was not prolonged beyond the acquisition of the simple rudiments of reading and writing; for his parents marked his artistic gropings, and determined to have him taught in the profession toward which he showed such an instinctive adaptation.

At an early age, therefore, Murillo was placed in the studio of his maternal uncle, Juan de Castillo, to learn the principles of art. Castillo was then about fifty years old, and was one of the leaders of the school of Seville, including among his pupils not only his young nephew, but also the afterwards famous Alonso Cano and Pedro de Moya. He had been a student under Luis Fernandez, from whom he had acquired the prevalent Florentine traditions of the sixteenth century, combining chaste designing with cold and hard coloring. It was well that young Murillo was thus early grounded in purity of conception and dignity of arrangement; for the contemporary development of an indigenous Spanish art came in good time to help him to the elements lacking to complete success.

Seville was in those days one of the great world-centres of art, related to Spain as Florence

had been to Italy, or as Antwerp afterwards was to the Low Countries. The three chief schools were presided over by Castillo and his two former fellow-students in the studio of Luis Fernandez; Herrera the Elder, whose style was powerful and violent, and his temper not less so; and Pacheco, the Inquisition's art-critic, who had taught Velazquez and Cano. Another school was formed by the disciples of the Canon Roelas, who had won high fame as a painter of Jesuits. Between the pupils of these masters a warm emulation was kept up, which was further stimulated by hopes of the favor of the wealthy clergy and nobles, or by a yearning for the applause of the citizens.

The students gave much time to the preparation of *bodegones*, or small pictures portraying eatables, fruit, game, and utensils. In this way practice in the use of colors was easily carried on, with familiar objects as models; and the resulting pictures were readily sold to the tavern-keepers of Andalusia. In his earlier days the great Velazquez himself was famous for the accuracy and verisimilitude of his *bodegones*.

Even in these years of immaturity, the youth showed the amiability and industry which ever

characterized his disposition; and these traits soon endeared him to his master and his fellow-students. Castillo was very careful in his instruction, and taught him the nature of the pigments, and how to grind them, and to prepare the canvas, and manipulate the palette and brushes. The costly appliances of modern institutes of art were not available in the Sevillian studios; and the schools of design were domiciled at the dwellings of the masters, whose household expenses were defrayed from the common fund of the students. The models for practice were limited to a few sketches, or certain casts and bits of antique sculpture, with a rude lay-figure on which various draperies were hung. Living models were rarely used; and the frugal students avoided such heavy expenses by posing to each other in turn, showing such members as were to be copied by their comrades.

When he was about twenty years old, and still in Castillo's studio, Murillo painted two Madonnas, in the cold and formal style of his teacher. One of these showed Our Lady with St. Francis and a monk, and was executed for the Convent of Regina Angelorum; the other contained the Ma-

donna and St. Dominick, and was hung in the College of St. Thomas. A few other cold pictures of this rudimental time are preserved in Seville, rather from historic interest than on account of their intrinsic merit, which is small.

The scene of these early labors was a house in the Calle de las Tiendas, in his native parish of La Magdalena. The church of this parish, in which he was baptized, was destroyed by Soult's French troops in 1810.

By working steadily and intelligently, and losing no opportunity to improve himself, Murillo advanced surely and rapidly, and equalled his master in a few years. About the year 1640 Castillo removed to Cadiz, leaving his pupil at once without an instructor, and in an unsatisfactory position towards the world. His parents were probably dead, for they are heard of no more; and the young man was left with empty pockets, to shift for himself. Evidently he could not join the pupils of the illustrious Zurbaran, much as he might wish it; for it now became necessary for him to labor for his daily bread. He was therefore driven to the *Feria*.

The weekly market of the *Feria* was held in

front of the Church of All Saints, and was visited not only by hundreds of rustics, gypsies, monks, and citizens, but also by dozens of street-artists. These shifty Bohemians found their studios in the open air, and often worked with such speed that a picture was finished while its price was being discussed. Such hasty and ill-considered work was of course inferior, insomuch that the phrase *una pintura de Feria*, as applied to a picture, was the reverse of flattering. The merest tyros in the use of colors, without theoretical instruction or regulated practice in drawing, acquired in this rough school a certain fearless mechanical facility and off-hand dexterity, which subsequent study expanded into respectable talent. One of their ancient annalists says that they always carried their brushes and colors to the market-place, with which, at the suggestion of a customer, they could in a few minutes transform a bristling St. Onophrius into a St. Christopher, or a Madonna into a St. Anthony of Padua, or even into a representation of the souls in Purgatory. Great numbers of these rude pictures were bought by the colonial merchants, and shipped to Mexico and South America, with accompanying saints'

bones and plenary indulgences, wherewith the churches of New Spain were highly edified.

For about two years Murillo worked in this strange manner, standing among the rude merchandise of the market, and peddling out for trifling sums pictures which are now almost priceless. Yet even this humble work was valuable in its final results, for it tended to give him freedom of touch and manual dexterity. Still his designing was feeble, and his coloring poor and cold, if we may judge by a Madonna of that period now in the Seville Museum.

Some writers claim that Murillo visited America during his youth; but no mention of such a journey was made by his contemporaries and friends, and later biographers discredit the statement. Probably it originated from the fact that large invoices of his paintings were sent to the New World about this time.

Other writers, mostly Italians, state that he made an excursion to Florence and Venice, to study the masterpieces of Tuscan and Titianesque art. But an equal silence as to this alleged voyage is found among his friends, and modern chroniclers decline to accept the theory

of the Italian journey. He had intended to go to Rome in 1642, to study the great works of art there preserved, but concluded that he could learn quite as much at Madrid. For many years it has been agreed that Spain's foremost painter never went beyond the borders of his own country.

Early in the year 1642, Murillo met with a powerful assistance in the person of his former companion Moya, who had grown weary at the restraints of Castillo's studio some years before, and entered the army. The Spanish infantry was then campaigning in Flanders; and as he followed the flag through the rich old Lowland cities, and saw the wonderful works of the Flemish painters, he felt a new interest in art. The manner which most impressed him was that of Van Dyck; and he journeyed to London, and became a disciple of that illustrious master. Right well and earnestly he must have worked; for when Van Dyck died, six months later, Moya returned to Seville impregnated with the Flemish ideas, which he imparted to his old comrade.

Moved by Moya's romancing stories of foreign travel, adventure, and study, Murillo determined

to go abroad himself, and see what he also might learn, — whether in art-cradling Italy, or among the enterprising souls of Northern Europe. Poor he was indeed, but his profession should pay his way. He bought a great quantity of canvas, which he cut into small squares, primed and prepared these alone in some garret of Seville, and then covered them with rude paintings of merchantable subjects. Among these crude daubs were church-banners, Madonnas, bleeding hearts, saints, flower-pieces, and landscapes, which were sold in the mass to a speculative ship-owner. They were sent to America and the West Indies, and sold to the pious colonists of Spain in the New World.

Thus equipped with funds, Murillo departed from Seville secretly, without apprising even his nearest friends (his parents were dead). But, instead of shipping from one of the adjacent ports for Naples or Antwerp, he went northward on foot across the Sierras to Madrid, a long and harassing journey at the best of times. At last the ambitious youth of twenty-five entered the capital of Spain, friendless and poor, but fearless and indomitable. It seems that his intention

was to go to Rome, for he sought introductory letters there. The illustrious Velazquez, a native of Seville, was at this time at the summit of his fame, and held the office of painter to the King. To him Murillo went on his arrival, to seek advice, and letters to the Roman artists. The old master had a long interview with him, in which much was said of fair Seville, the tenets of Castillo, the family of Murillo, and his motives in making a journey into Italy. Velazquez was pleased with the manner and the ideas of his young townsman, and took him to dwell in his own house, making liberal offers for his immediate advantage.

The young man's desire to see and study excellent pictures and Italian masterpieces was readily satisfied by his new friend, who procured him admission to the Escurial, the Buen Retiro, and the other royal galleries. The Madrid collections were then rich in fine pictures of the older Italian schools, as well as of the later Flemings and the contemporary native artists; and a new wonder-land was here opened to the painter of the market-place.

During Murillo's sojourn at Madrid, it is

intimated that his position under the patronage of Velazquez enabled him to have favorable intercourse with the artists then in Madrid. Among these were Mayno, the Dominican, who had been taught by Titian's pupil Domenico delle Grecche; Leonardo, who adorned the Buen Retiro Palace; Zurbaran, "the Spanish Caravaggio," one of the loftiest names in Iberian art; Caxes, whose father was a native of Italian Arezzo; Ariás, the painter of the royal portraits; Pereda, who worked in the Buen Retiro; Collantes, the landscape-painter; and Roman, the pupil of Carducho and Velazquez. Alonso Cano, who has been called "the Spanish Correggio," was also in Madrid at this time, having fled from Andalusia after wounding Valdes in a duel. He killed his wife not long afterwards, and yet was honored with a canonry in the Cathedral of Granada.

Doubtless Murillo also met many of the prominent artists of the provinces, when they came up to the capital from time to time. Among the most prominent of these were Martinez and Horfelin of Saragossa, Espinosa of Valencia, Toledo and Moya of Granada, Saavedra of Cordova, and Herrera el Mozo and Pacheco of Seville.

The latter, whose official duty it was to preserve the pious orthodoxy of Spanish art, was a frequent visitor at the house of Velazquez, who had married his daughter Juana.

Murillo spent nearly three years in Madrid, a period which was devoted to the closest study of the masterpieces in the public galleries, under the advice of Velazquez. Many of these he copied with great care, as if to penetrate the secrets of the masters by treading closely in their footprints; and Titian, Rubens, and Van Dyck were constantly contemplated by him in many of their richest works. Much time he also gave to drawing and modelling, both from living figures and statuary, so that the warm Venetian and Flemish coloring which he was acquiring should be happily aided by correct designing.

Murillo had been at Madrid but a few weeks when he was deprived of the guidance of Velazquez, who attended his royal master in a journey to Saragossa. The unwise measures of the Prime Minister Olivarez had forced both Portugal and Catalonia into insurrection; and the King went across the northern Sierras to overawe the latter province with his presence. The court did

not return to Madrid until late in the autumn; and in the meantime the young painter diligently devoted himself to copying the masterpieces of Van Dyck, Ribera, and Velazquez. When his patron returned from the seat of war, he was astonished and delighted at the student's success, and recommended him to concentrate his attention still further on the works of these three artists. He also showed his copies to the King, and placed Murillo on friendly terms with the Prime Minister and other *virtuosi* of the court.

During much of the years 1643 and 1644, Velazquez was absent with the King, in the northern war. In 1643 Olivarez was deposed from the royal ministry, and banished to an obscure hamlet of Leon, where he died of a broken heart. Murillo was deeply pained by the downfall of the friendly Premier; and perhaps his disgust with Madrid dated from that event. When the court returned from the victorious siege of Lerida, early in the autumn of 1644, Velazquez was so much pleased by his protégé's new works, that he advised him to visit Italy immediately, and offered him letters of introduction to eminent Roman and Tuscan artists, with aid in other directions from the King himself.

But the young artist had already decided against going abroad, and determined to return home, despite the urgent counsel of his patron. Probably he concluded that he had now studied enough, and had mastered the secrets of Italian art as thoroughly as he could have done in sight of the Apennines. Perhaps, also, there were family reasons compelling his return; for when he went to Madrid he had left his sister in care of her uncles, and doubtless had some responsibility about her future. Early in 1645, therefore, he returned to his native city.

CHAPTER II.

Seville's Greatness. — Sudden Popularity of Murillo. — His Marriage. — The *Cálido* Style. — "St. Anthony." — The *Vaporoso* Manner.

AFTER his settlement in Seville, Murillo entered upon a long and unbroken season of incessant labor, making pictorial reproductions of many varying subjects with rapid and skilful hand. The greater part of his existing works date from this period, and show a remarkable evenness in strength and coloring. A considerable number of pictures issued from his studio between 1645 and 1650, in the first of his three manners. Viardot maintains that he remained in Seville from 1645 until his death; but there is reason to suppose that he visited Cadiz at least once after his return from Madrid.

Nearly all of Murillo's life was passed in that terrible period of Spain's decline, the reign of Philip IV. "Misrule at home, oppression, rapacity, and revolt in the foreign provinces, bloody

and fruitless wars, declining commerce, defeat and disaster in all quarters of the globe, and at last an inglorious peace, — these are the events which mark the forty-four years' reign of Philip IV. . . . While province after province raised the standard of rebellion, and his superb empire was crumbling to dust, the King of the Spains and the Indies acted farces in his private theatre, lounged in the studios, sate in solemn state in his balcony at bull-fights or *autos-da-fé*, or retired to his cabinet at the Pardo, to toy with mistresses, or devise improvements in his gardens and galleries."

In the Low Countries, Rembrandt, Douw, and Teniers were at work; in Italy, Guido, Domenichino, and Carlo Dolce; in France, Claude and Poussin: but scant tidings of these illustrious masters reached Andalusia. In England, Cromwell subverted the monarchy, and founded the Commonwealth; on the Continent the *Grand Monarque* destroyed the cities of the Rhine, and broke up the Triple Alliance; and from the Everglades of Florida to Massachusetts Bay and ice-bound Newfoundland, bands of intrepid adventurers were founding a vast new Christian realm.

Yet how little did these momentous events change the even tenor of life in the Guadalquivir valley! Not even the summons of his King could call Murillo from his tranquil studio by the Moorish wall, to exchange the altars and the sunshine of his dear Seville for the splendors of the capital.

What, then, was the princely city, from whose walls no temptation could lure its gifted son? Founded by the Phœnicians, aggrandized by the Romans, capitalized by the Goths and Vandals, enriched by the Moors during their sojourn of five centuries, and held as capital of Spain until Charles V.'s reign, — it was one of the most splendid cities of Europe, and one of the chief marts of the New-World trade. The vast and grandiose cathedral was finished a century before Murillo's birth, with its solemn twilight of stately aisles, and its overflowing wealth of matchless Gothic tracery. By its side stood La Giralda, richer in history and legend than any campanile of Giotto or of St. Mark, jewelled with Saracenic ornaments, and lifting its lace-like stone-work 340 feet into the blue sky. A few rods distant was the royal palace of the Alcazar, built and adorned by Moslem architects to rival the Alhambra, and

filled with the best workmanship of Granada. The ponderous Lonja, or Exchange, was near at hand, and in its grand simplicity showed the genius of the architect of the Escurial, while in its long galleries the archives of the New World were stored. Time fails us to speak of the mysterious and pre-historic Golden Tower of Cæsar; of the hundred and sixty towers on the old Saracenic walls; of the orange-laden parks by the bright Guadalquivir; of the picturesque Moorish houses, rising in every street; of the hundred and forty churches and converted mosques, whence incense was ever rising to the Immaculate Virgin.

The surrounding territory was the Tartessus of the Phœnician geographers, Tarshish of the Hebrews, Bætica of the Romans, and Vandalusia (Land of the Vandals) or Andalosh (Land of the West) of the Saracens. It is the garden of the peninsula, the Hesperia, rich in golden orange-groves and prolific corn-fields, with a genial and equable climate the year round. The people were the descendants of the Latinized Punic Iberians, enriched with Gothic blood, Moslems for half a millennium, and then Mary-worshippers for four

centuries, — decadent, unwarlike, marvellous braggarts, but volatile and sparkling, light-hearted and friendly, abhorring work, and seeking pleasure, not always in the narrow paths of rectitude.

Seville is not only the city of Astarte and Figaro, but has the prouder honor that within its territories the illustrious Trajan was born, and also Theodosius the Great, and other chiefs of the Roman Empire. After literature had become extinct at Rome, smothered by the riotous excesses and unspeakable sensualism of the degenerate citizens, Seneca and Lucan, natives of Andalusia, revived the glories of Latin culture on the banks of the Guadalquivir.

In Murillo's day it was the richest city in the Spanish dominions, and the most beautiful after Lisbon and Naples. Fleets of vessels frequently ascended the Guadalquivir, heavily freighted with the products of the Americas, and gladly faring homeward to "the glory of the Spanish realms." The ecclesiastics of the city held many learned and eloquent men among their number, including Rioja the poet, Caro the antiquary, and Roa the hagiologist. In the stately semi-oriental palaces along the bright plazas, the noble descendants of

ancient houses dreamed away the charmed hours, and calmly enjoyed the beauties of "La Terra della Santisima." Their chief was the valiant Duke of Alcalá, the Mæcenas of Andalusia, who was himself both soldier, and scholar, and painter. His palace contained a famous art-gallery and library, and was the home of the culture of Seville.

The old renown still clings to the fair capital of Andalusia; and Byron's praise of "Seville, famous for oranges and women," is echoed in Poitou's words of yesterday: "The Spaniards boast of Seville as the pearl of their cities, and the Spaniards are not wrong." The ancient Iberian proverb is still current: —

> "He who Seville has not seen
> Has not seen a marvel great;
> Who to Granada has not been
> Can have nothing to relate."

The first works executed by Murillo after his return from Madrid were a series of paintings in the Convent of San Francisco, in which connoisseurs discern reminiscences of Van Dyck, Velazquez, and Ribera. The Franciscans had a noble convent near the Casa del Ayuntamiento, with

three hundred marble columns in its cloisters; and they resolved to appropriate for the decoration of its minor cloister a sum of money which one of their most able mendicants had collected. With a thrift which closely approached parsimony, they offered so small a compensation for this work, that the masters of the Sevillian schools of art disdained to notice them. But Murillo, needy and friendless as he was in his own city, seized the offer as an opportunity for displaying his prowess, and forthwith immortalized the convent-walls by illuminating them with the light of his genius.

For the next three years, most of the artist's time was devoted to the execution of eleven paintings for the Franciscan cloisters. The first of these represented St. Francis, resting on his iron bed, and listening in devout ecstasy to the melodious notes of a violin which an angel is playing to him. The noble conception of this work is filled out with a Riberesque strength of coloring and an original tenderness of tone.

The second picture portrayed St. Diego of Alcalá, asking a blessing on a kettle of broth, which he is about to give to a group of beggars

at the gate of his convent. The cluster of ragged pensioners is depicted with rare fidelity and force, and illustrates one of the artist's favorite themes of study.

The names of the third and fourth subjects have not been preserved, though Bermudez says that they contained several fine heads. The fourth was distinguished by the singular accessory of a globe of fire, in which the soul of Philip II. ascends to heaven.

The finest picture of the series is that representing the death of St. Clara of Assisi, who was consecrated as a nun by St. Francis himself. She is shown in the rapturous trance in which her soul passed away, surrounded by pale nuns and emaciated monks, and looking upward to a splendid contrasting group of Christ and the Madonna, with a train of celestial virgins bearing her shining robe of immortality.

The companion-picture for the St. Clara contains a Franciscan monk, who passes into a celestial ecstasy when cooking in his convent-kitchen, and is kneeling in the air, while angels perform his culinary tasks. This was executed in 1646.

The seventh, eighth, and ninth subjects are

now forgotten. The tenth picture showed St. Giles, the Athenian prince who wandered to a hermitage in Languedoc, and became the patron of all forests and of Edinburgh town. He is delineated in ecstasy before Pope Gregory IX., and four other figures appear in the background.

Another picture of this series contains a Franciscan monk praying over the body of a dead brother friar, as if to restore it to life. This work is now owned by Mr. Richard Ford, of Heavitree, Devonshire, and was the only one not removed from the convent by the French.

The pictures in the Franciscan cloister remained the pride of Seville for 170 years, until the irruption of Napoleon's armies into Spain. On the retreat of the French troops, Marshal Soult carried these and many other works of art beyond the Pyrenees, and they were afterwards dispersed through Northern Europe. It was an act of brigandage, but was nevertheless fortunate in its results, for the convent was destroyed by fire soon afterwards.

The quiet and studious youth who had left his obscure home three years before, to visit Madrid, was almost unknown in the city; but when he

was seen to have returned with such rich acquisitions, he was universally acknowledged as the head of the Sevillian school. The chief families of the city vied in their attentions to the rising genius, and aided him to make a high social position for himself. Orders for portraits flowed in from all sides; and monks and ecclesiastics strove together for his altar-pieces. Artists and critics crowded the Franciscan cloister to study the new works, and acknowledged that Herrera and Zurbaran were fairly surpassed by this phenomenal painter, who vied with and equalled at will Ribera, or Velazquez, or Van Dyck. Pacheco, indeed, seems to have been jealous of the new-comer, not on his own account, for his own inferiority was too evident, but even for the supremacy of his son-in-law Velazquez; and so he refrained from mentioning Murillo in his work on art.

The paintings of the next three years mark the first of the three periods of his art life, when he was in transition from a palpable eclecticism to a distinct and original manner. During this stage his outlines were hard, and his lights and shadows were contrasted almost as strongly as those

of Caravaggio. Now and then there appears a marked trait of Titian or Rubens, Zurbaran or Van Dyck, showing that the fruits of the imitative studies at Madrid had not yet been thoroughly assimilated. This first manner was called by Spanish critics the cold (*frio*) style, in distinction from the warm (*cálido*) style which followed it.

His humble imitation of his great predecessors in art was not of long duration, and the subsequent eclecticism also soon passed away. Murillo's personality was too strong, and his individuality too intense, to allow him to become a contented follower; and in due time he dropped every reminiscence of the Titianesque and the Flemish, and developed his own independent and inimitable style.

The most popular portrait of Murillo is the one now in the Louvre, which he painted of himself about the year 1648, and retained until his death, when it passed to his sons. It affects to be drawn on a stone slab, which rests on another similar slab, whereon the master's name is inscribed. This portrait has been engraved several times, and was copied by Sir David Wilkie. It

shows a strong and pleasing face, with firm lips, and a high brow rising over keen and intelligent eyes.

By the year 1648 Murillo appears to have become wealthy and of high renown; for at that time he married a lady of distinguished family, Doña Beatriz de Cabrera y Sotomayor, who possessed a considerable property, and dwelt at the village of Pilas, a few leagues south-west of Seville. The popular tradition is that he first saw her while painting an altar-piece in the Church of San Geronimo, at Pilas, and won her love while portraying her as an angel in that picture. Her married life appears to have been as domestic and uneventful as that of Titian's wife Cecilia; for no details of it have been preserved, and she is not known to us even in a portrait. The subsequent management of Murillo's household seems to have been both faithful and wise.

Several of the master's Madonnas have features so much resembling each other, and so evidently portraits, that they were probably drawn from the same model, whereof the painter wished to preserve the outlines of the face

with perfect faithfulness. It has been conjectured that these idealized likenesses were drawn from the countenance of the wife of Murillo.

Three children were the result of the marriage, — Gabriel, who went to America; Francisca, afterwards a nun; and Gaspar, the future canon of Seville Cathedral. Several of the master's beautiful pictures of the infants Jesus and St. John were painted with one of his boys for a model.

The new establishment of Murillo, graciously presided over by the high-born Doña Beatriz, became the resort of the best society of Seville, and was famous for its hospitable re-unions of the local artists. A social position, which the best triumphs of his pencil could have won but slowly, was insured to him by his fortunate matrimonial alliance.

Soon after his marriage, the master abandoned his first manner in painting, and assumed a warmer and more original style. The outlines were less sharp and pronounced, and the figures were fuller and rounder, with deep atmospheric effects and tender and luminous coloring. The reminiscences of other great artists, which so

often appeared in his works between 1645 and 1659, are no more seen afterwards; and no academic formalism remains to impair the realistic power of his designs. Flemish and Italian traditions cease to affect him; and the sacred personages portrayed are all Andalusian, not only in lineaments, but even in expression and sentiment. In the close imitation of visible truth he surpassed all the *naturalistas* of the local schools; and his execution is marked by a rare simplicity and suavity. The works of the new manner are notable for graceful and well-arranged drapery, skilfully disposed lights, harmonious tints, soft contours, and a portrait-like naturalness in the faces, lacking in idealism, but usually pure and pleasing. His flesh tints were almost uniformly heightened by dark-gray backgrounds, and were so amazingly true that one of his critics has said that they seemed to have been painted with blood and milk (*con sangre y leche*).

This was the so-called warm (*cálido*) manner, which was preserved, according to some accounts, for twenty years. It appears, however, that although the *vaporoso* style was developed later in the master's practice, he never abandoned the

cálido entirely, but retained it in combination with the other, thus making powerful contrasts in his pictures.

The earliest work in this second manner was an Immaculate Conception, which the Brotherhood of the True Cross placed in the Franciscan Convent. It was finished in 1652, and the artist received 2,500 reals, or $125. When Murillo painted this theme, for the cupola of the Franciscan Church, he threw great vigor and *chic* into the work, since it was to be viewed only from a distance. But the prominence of these traits, and the absence of delicate finishing, displeased the monks when the picture was deposited in their convent-hall; and they refused to accept such a rude daub. Murillo craved the favor of being allowed to place it in the dome before he took it away; and when the brethren saw the marvellous effect which the masculine power of the picture produced when at its proper focal distance, they repented them of their fault-finding, and desired to retain it. But the artist punished them for their blind criticism by exacting double the original price of the picture. A similar story is told of Phidias and the Athenians, and another of Van Dyck and the canons of Courtrai.

In 1654 Francisco Pacheco died, at the ripe old age of eighty-three, during which time he had done much to elevate the art of Spain, chiefly by his writings and instruction. After his death, Murillo appears to have become the head of the Andalusian painters, and gathered around himself the literary and artistic circle which formerly frequented Pacheco's studio.

In 1655 Don Juan Federigui, the archdeacon of Carmona, commissioned the master to portray the two Murcian brothers, Sts. Leander and Isidore, who were archbishops of Seville in the sixth and seventh centuries, and fought the Arian heresy. They are represented in mitres and white robes, enthroned in the archiepiscopal seats; but are both too short for absolute symmetry. St. Leander, the Apostle of the Goths, bears the mild and venerable features of Alonso de Herrera, the marker of the cathedral-choir, with an expression of dignity, gentleness, and sagacity. St. Isidore — *Egregius Doctor Hispaniæ* — is younger in appearance, vigorous and intellectual, but stern and uncompromising, like the busy and fearless controversialist that he was. These pictures are now in the sacristy of the

Cathedral of Seville, of which city the two saints are the patrons and guardians.

"The Nativity of the Virgin" was painted at about the same time, for the high altar of the Seville Cathedral, and was one of the best composed and most pleasing of the master's works. It shows a group of women and angels dressing the new-born Mary, with Sts. Anne and Joachim beyond, in front of a sunny landscape, while the warm upper air is traversed by exultant cherubs. The bare and rounded left arm of one of the maidens was the envy of the Sevillian ladies, and would have sorely troubled the prudish Pacheco, could he have lived to see it.

The Cathedral clergy seem to have been well pleased with the works of their painter; for in the following year they ordered a large picture of St. Anthony of Padua, for which they paid 10,000 reals. Herein appears the kneeling saint, with rapturous eyes and outstretched arms, regarding the apparition of the Infant Jesus, who is descending in a flood of glory, surrounded by a company of graceful and innocent cherub-children. On the massive table beside the saint is a vase of white lilies, concerning which many

persons averred, even before the artist's death, that they had seen birds fly down the cathedral-aisles, and peck at the flowers. To those who might cavil that if St. Anthony had been painted as well as the lilies, the birds would have been afraid to approach, the simple answer was ready, that in Spain monks and birds get on very well together.

This famous picture was repainted in 1833, and lost much of its original beauty. One of the canons told M. Viardot that the Duke of Wellington offered to pay for it as many gold pieces as would cover its surface of fifteen feet square, — a sum of about $240,000. This improbable story was also repeated to Widdrington, and is still current in Seville. In 1874 the picture was stolen from the Cathedral, and nothing was heard of it for some time; until two men offered to sell it for $250 to Mr. Schaus, the picture-dealer, at New York. He purchased the work, and turned it over to the Spanish consul; and not long afterwards the Sevillians received back the gem of their Cathedral with great joy.

It was after studying this composition and those in the Franciscan cloister, that Antonio

Castillo y Saavedra, the nephew of Murillo's first master, and a pupil of Zurbaran, cried out in surprise: "It is all over with Castillo! Is it possible that Murillo, that servile imitator of my uncle, can be the author of all this grace and beauty of coloring?"

During the same year, the canon Don Justino Neve y Yevenes, one of Murillo's warmest friends, commissioned him to paint four large semicircular pictures for the adornment of the renovated church of Santa Maria la Blanca, a beautiful little structure, which had formerly been a Jewish synagogue. The two which were hung in the nave illustrated the fourth-century legend of Our Lady of the Snow, wherein it is said that the Blessed Virgin appeared by night to a pious Roman senator and his wife, commanding them to build a church in her honor on the Esquiline Hill, on a spot which they should find covered with snow. The next morning they went to the Esquiline, attended by a great company of priests and people, and found a snow-bank glittering there in the August sun; and on this site they erected the sacred basilica, which was afterwards replaced by the superb Church of Santa Maria

Maggiore. Murillo's first picture shows the noble senator, in the black velvet costume of a Spanish grandee, soundly sleeping in his chair over a great book, with his wife also reposing on the floor by his side, to whom appears a lovely Madonna, seated on a cloud in the midst of a brilliant glory. In the second picture, they are telling their dream to the stately old Pope Liberius; and in the background the procession is seen nearing the miraculous snow on the Esquiline. The other two pictures represented a group of saints adoring Our Lady of the Immaculate Conception, and another blessed company kneeling before a figure of Faith, holding the Eucharistic elements. The same church also contained Murillo's pictures of the Mater Dolorosa, St. John the Evangelist, and the Last Supper; all of which, except the last (one of his earlier works), were carried away by the French armies. The two representations of Our Lady of the Snow were returned after the fall of Napoleon, and are now preserved in the Academy of San Fernando, at Madrid.

The last of the three manners of Murillo was the *vaporoso*, or misty, with soft and tender out-

lines, velvety coloring, and shadows which are only softened lights. Herrera el Mozo had introduced this style of painting into Andalusia, where it became very popular. It has also been suggested that the master adopted this vague and indeterminate manner because it obviated the necessity of careful finishing, and thus enabled him to execute more pictures with less work. A similar charge has been made against Turner. But Viardot dissents from the general opinion that Murillo's *frio*, *cálido*, and *vaporoso* manners followed each other in the order of time and development; maintaining that he used them all at the same time, adapting the style to the theme, — the *frio* for his beggars and gypsies, the *cálido* for the saints, and the *vaporoso* for the Immaculate Conceptions and Assumptions.

In the first of the pictures executed for Santa Maria la Blanca, the master developed this third or vapory style, in which he afterwards executed such noble works. In this manner the rigidity of the outlines of his first style is altogether abandoned, and they fade away naturally into the light and shade. There is a feathery lightness of touch apparent, as if the brush swept over the

canvas smoothly, and with unbroken evenness; and this saintly softness is enhanced by frequent contrasts with harder and heavier mundane groups in the same picture. The refined tenderness and delicacy of the new manner constitute the chief peculiarities by which the great Sevillian is now known, and are combined with a careful and winning adherence to nature. The formal and academic are avoided in all these later works, in favor of simplicity and earnestness.

CHAPTER III.

The Immaculate Conception. — History of the Dogma. — The Rules of the Inquisition as to Paintings. — The Solemnity of Spanish Art.

THE Mystery of the Immaculate Conception was Murillo's favorite subject; and the rare sentiment and poetic grace of his representations of the theme have won for him the title of "The Painter of the Conception." In the very year of his birth, Pope Paul V. issued a bull forbidding attacks on the doctrine of the Immaculate Conception, the dearest dogma of the Church in Spain. "On the publication of this bull, Seville flew into a fury of religious joy. Archbishop de Castro performed a magnificent service in the Cathedral, and, amidst the thunder of the organs and the choir, the roar of all the artillery on the walls and river, and the clangor of all the bells in all the churches, swore to maintain and defend the peculiar tenet of his see. Don Melchor de Alcazar, doubtless the early friend of Velazquez

at court, gave a splendid entertainment at the bull-ring, at which his fellow-nobles displayed their liveries and gallantry, and he himself and his dwarf, attended by four gigantic negroes, performed prodigies of dexterity and valor."

The dogma of the Immaculate Conception arose in the fifth century, and was one of the chief points at issue in the mediæval Church. It was held as essential to the honor of the Incarnation, that the Virgin Mother should have been always free from all taint of original sin, either by special exemption before the embryo was formed or her soul entered it, or else by divine sanctification purifying her before she was born. Sts. Bernard and Thomas Aquinas, with the Dominican brotherhood, disputed the radical view of the Conception; but Duns Scotus and the Franciscans upheld it, and were supported by the University of Paris and the Council of Basel. The Council of Trent spoke ambiguously on the subject; and the contest was thereafter waged hotly, until Paul V. forbade disputation on either side, being under the influence of the Spanish Crown. For the next two centuries the doctrine gained ground steadily, and in 1854

Pius IX., after receiving opinions "all but absolutely unanimous" in its favor from the bishops and people of the Church General, declared it to be an article of Catholic belief. In the *Flos Sanctorum*, Villegas admits that the doctrine had but slight foundation in the early Church, but maintains that this apparent omission was divinely ordered, since, if it had been fully known in those unenlightened days, the ancient Christians would have worshipped the Virgin as a goddess.

A consideration of Murillo's pictures, and others of the Spanish school, should be prefaced by a study of the rules to which they were made to conform. The Inquisition, which regulated even the most trivial events of domestic life, exercised a close scrutiny over the domain of Spanish art, and at last deputed Francisco Pacheco, brother of one of its familiars, to "point out to Christian painters the method which they ought to pursue." In the year of Murillo's birth, the Holy Office issued a mandate to Pacheco, saying: "We give him commission and charge him henceforward that he take particular care to inspect and visit the paintings of sacred subjects

which may stand in shops or public places." Thirty years later, in 1648, he published a treatise on the art of painting, telling how pictures should be designed, and what heretic errors must be avoided. The work bore the title of "*El Arte de Pintura, su Antiquedad y Grandeza,*" and was published at Seville.

He attacks Michael Angelo's "Last Judgment" on the ground of the indecency of portraying angels without wings, and saints without clothes; and objects to the scientific absurdity of allowing the damned to float in the air, "when it is matter of faith that they must want the free gifts of glory, and cannot therefore possess the requisite lightness and agility." He reprobates the idea of painting angels with beards, and also that of showing the angel of the Annunciation as flying down with uncovered legs, when he should be all clothed and kneeling before the Madonna. Again he says, "What can be more foreign from the respect which we owe to the purity of Our Lady the Virgin, than to paint her sitting down, with one of her knees placed over the other, and often with her sacred feet uncovered and naked? (Let thanks be given to the Holy Inquisition, which

commands that this liberty should be corrected.)" Even in the domestic scenes, when her feet must needs be seen, they should be covered with shoes, since her custom of wearing them is proved by "the much-venerated relic of one of them from her divine feet in the Cathedral of Burgos."

Pacheco says further, of the Immaculate Conception: "But in this gracefullest of mysteries, Our Lady is to be painted in the flower of her age, from twelve to thirteen years old, with sweet grave eyes, a nose and mouth of the most perfect form, rosy cheeks, and the finest streaming hair of golden hue; in a word, with all the beauty that a human pencil can express." But Murillo often contravened these and the subsequent rules by painting dark-haired and sun-browned Virgins, sometimes mature women, with the horns of the moon on which they stand pointing upward instead of the orthodox downward curve, and omitting the regulated crown of twelve stars and the cord of St. Francis. The crescent signifies Isis, Diana, and Mahomet, over whom the Queen of Heaven is at last triumphant, as well as an allusion to the twelfth chapter of Revelation; and the blue and white robe commemorates her ap-

pearance in that guise to the holy Portuguese nun, Doña Beatriz de Silva.

Minute rules are laid down for the portrayal of the Virgin in each event of her life, with explanations of their reasons and necessity, and other quaint scholastic details. The history of the Annunciation lilies is unfolded with pious prolixity and evident enthusiasm. Pacheco goes on to stigmatize the favorite subject of St. Anna teaching the Virgin; saying, "There can be no doubt that the glory and perfection of the Virgin must have been too great for her to need the teaching of mere created beings, for . . . God accumulated in her all the privileges which he had diffused among all his creatures: from the first instant of her most pure conception she possessed perfect use of reason, free-will, and contemplation; she saw the divine essence; science, natural and supernatural, was poured into her more abundantly than it was granted to Adam or to Solomon."

Further objection is made to the representation of the Infant Christ as naked in His mother's arms, since it is evident that St. Joseph was too well off in the world not to be able to clothe the child. The peculiar form of Christ's sufferings

under the crown of thorns is marked out, and supported by the revelation to St. Bridget.

He reviews the fertile subject of dispute as to whether the Saviour was fastened to the cross with three nails or four, and assails the adherents of the former number as partakers in the heresy of the Albigenses; quoting Bellarmine, Rioja, St. Bridget, and the stigmata of St. Francis, as supporting the orthodoxy of four nails.

Artists are forbidden to study living nude figures, and this advice is given: "I would paint the faces and hands from nature, with the requisite beauty and variety, after women of good character; in which, in my opinion, there is no danger. With regard to the other parts, I would avail myself of good pictures, engravings, drawings, models, ancient and modern statues, and the excellent designs of Albert Dürer: so that I might choose what was most graceful and best composed without running into danger." Poor Dürer and the ancients! to what Tartarean realms had they been consigned for Spain's advantage!

An artist of Cordova was punished for depicting Our Lady with a hooped petticoat, and St. John with pantaloons; and Don Luis Pasqual was

reprimanded for painting her in a Venetian petticoat with wide round sleeves. A terrible warning was given in the fate of an artist who once made a lewd picture, and when he died passed to Purgatory, being saved from the severer torments of Hell only by the prayers of the saints whom he had portrayed. His unhappy spirit at last persuaded the owner of the evil picture to destroy it by fire; and, when that was done, the painter escaped from Purgatory. A bishop who once celebrated mass before the picture of the Last Judgment, in a Sevillian convent, said that he would rather face a hurricane in the Gulf of Bermuda than officiate again before that fleshly painting.

The danger of too suggestive pictures, and the penalties visited on undevout artists, thus set forth in countless stories, are balanced by many miracles and marks of divine favor extended toward more pious limners. One of these is narrated by Pacheco about an artist who was painting a picture of the Madonna, of which he had finished the face and one arm, when suddenly the platform on which he was working, at a great height, gave way. He cried out, "Holy Virgin, hold me up!" when the painted arm thrust

itself forward, and sustained him in mid-air until aid came, when it relapsed again into the wall. Why could not such miracle have befallen our noble Sevillian at Cadiz?

Murillo disregarded the formulæ of the Jesuits as to these paintings, and carried out his designs as best pleased him, producing scores of Madonna-pictures for the churches and convents of southern Spain. Though not strictly orthodox, according to Pacheco's rules, the marvellous beauty of these works aroused the admiration of all the religious communities, and insured for their author the potent favor of the Church.

The short-lived and clearly distinct art of Spain was the subservient handmaid of the Church and the Catholic nobility, led forward on the narrow and ascetic lines of Iberian thought, and appalled away from even a thought of intellectual independence by the sight of the flaming sword of the Inquisition. Image-worship had always been a prominent feature of the Spanish Church, since the fourth century, when the decree of her Council of Illiberis, forbidding the introduction of statues in Christian buildings, was overthrown by the people, not yet converted

from the ideas of the Olympian mythology. Thousands of workmen were engaged in carving and painting the images of the saints; and the Second Command passed into desuetude. Statues of saints that could weep, wink, speak, and bleed, were commonly found throughout the peninsula, as they are even to this day, whereby "the Church has been much enriched, and innumerable souls converted." Their memories were carried by the knights of the conquest, even into the terrific solitudes of the New World; and St. Rosa of Lima was soon evolved to guard the land of the Incas with spiritual battalions, and Mexico was electrified by the many miracles of Our Lady of Guadaloupe. The men-at-arms of Coronado bore her sacred banner across the the deserts of northern Texas and even into the heart of Kansas.

The inspired ecstasies and lofty melancholy depicted by the Spanish painters were the outgrowths of their own devout and austere lives. The freedom and laxity in morals of their Italian brethren were unknown in the solemn studios of Spain; nor were their easels occupied simultaneously by Venus and Danaë, the Ecce Homo and

the Mater Dolorosa. Luis de Vargas, the founder of the Sevillian school, was constantly at the confessional and the altar, and humbled himself daily by scourging and by wearing hair-cloth shirts. Vicente Joanes, who adorned Valencia, and has eighteen pictures in the Madrid Museum, always prepared himself for painting by confession and communion. Diaz was a familiar of the Inquisition; Mayno was a Dominican; Argensola, a mendicant monk; Martinez, a Carthusian; Cespedes, a prebend of Cordova; Roelas, a prebend of Olivarez; Cano, a canon of Granada; and Leonardo, a monk of Valencia.

Akin to these were the ancient English artists, whom Arundel, the Archbishop of Canterbury, commanded thus: "Whan that an ymage maker shall kerve, caste in moulde, or peynte ony images, he shall go to a prieste, and shryve him as clene as if he sholde than dye, and take penaunce, and make some certeyn vow of fastyng, or of praiynge, or of pilgrimage-doinge, praiyng the prieste specially to praye for hym, that he may have grace to make a faire and devoute ymage."

CHAPTER IV.

The Academy of Art. — Rival Painters. — Murillo's Slave. — Invitation to Madrid declined. — The Master's Home and Circumstances. — His Children. — His Disposition.

IN 1658 Murillo began to labor in behalf of his favorite project of founding an academy of art in Seville; and won over his would-be rivals, Valdés Leal and the younger Herrera, to aid in the new scheme. The artists of Madrid had for years been trying to accomplish a similar object, but were unsuccessful, even though backed by the royal influence and interest. On New Year's Day, 1660, the first class of the academy was begun, in a hall of the Exchange of Seville, being composed of students who had already attained some proficiency in art, since elementary instruction was not to be given there. The pupils were required to profess their orthodoxy in the words, "Praised be the most Holy Sacrament, and the pure Conception of Our Lady;" and to practise it by abstinence from profanity,

light speaking, or other improprieties. The studies were made mostly from nude forms and lay figures; and colors were used to an unusual extent. Students were freely admitted, on the payment of such a fee as they could afford.

Ten days after the school opened, a society was formed by twenty-three of the leading artists of Andalusia, to direct the studies, govern and advise the students, and mark the grade of the graduates. The necessary expenses of the school were borne by a monthly subscription of six reals from each of these artists, forming a fund which was administered by a major-domo. Their first officers were Murillo, Herrera el Mozo, Llanos y Valdés, Palencia, Schut, and Valdés Leal. Dissensions soon arose among the academicians, and a formidable secession threatened at one time to ruin the society; but within ten years it had become an assured success.

Murillo was the head of the Academy during its first two years, and the founder of its constitution. Afterwards he was less connected with it, whether because it could then go very well alone, or his studio demanded all his time, or he disdained to remain and combat his jealous rivals.

His main design in establishing the school was probably to provide a means whereby young artists could escape the privations of his early life; and also to have the traditions of the masters worthily preserved and inculcated. The Academy nevertheless failed to elevate the art of southern Spain, or even to arrest its rapid decay; and produced only new relays of struggling second-rate painters, drilled into precision and mediocrity.

Later in the year 1660, Herrera deserted from the Academy, and removed to Madrid, where he remained until his death, twenty-five years later. He had studied at Rome, and attained a certain manual dexterity, but was jealous of Murillo, and went away probably to avoid the constant contemplation of his own inferiority.

Valdés Leal was another haughty and consequential artist, who was continually aggravated by his fellow-painter's superiority. Still the two rivals seem to have been measurably intimate, and the story is preserved of Valdés Leal inviting the master to criticise a new picture which he had painted, wherein a rotting corpse was the most prominent feature. Murillo's com-

ment on the work was at once flattering as to its execution, and disapproving as to the design: "*Compadre*, it is a picture which cannot be looked at without holding one's nose."

Pedro de Medina Valbuena was one of Murillo's most intimate friends and associates, and he became President of the Academy in 1667. He secured some valuable contracts for the master, and enjoyed his warm esteem. The banners for the royal fleets on the American coasts were painted by Valbuena, who was skilful in the use of water-colors.

Our artist's mulatto slave, Sebastian Gomez, was assigned to the task of grinding colors, and the menial offices of the studio, but devoted his spare hours to the secret study of drawing and coloring. One day, when the studio was empty, he finished a head of the Virgin, which was sketched on the master's easel; and the astonished Murillo exclaimed, on discovering its author, "I am indeed fortunate, Sebastian; for I have created not only pictures, but a painter." He promoted Gomez to nobler work, and several of his pictures are still preserved and prized at Seville. They are full of rich and tender coloring, and are lacking only in composition.

During the great festivals at Seville, on the canonization of St. Ferdinand, in 1668, a superb memorial volume was published by the cathedral-chapter, treating of Seville and its illustrious men, and of the recent celebrations. Herein, where the master himself could read and enjoy it, Don Fernando de Torre Farfan pronounced a truly Spanish panegyric on the universal renown and the learned pencil of Murillo, "a better Titian," and asserts that Apelles might have been proud to be called "The Grecian Murillo." Furthermore, he said of the picture of "The Immaculate Conception," "that those who did not know that it had been painted by the great artist of Seville, would suppose that it had its birth in heaven."

In 1668 the Cathedral clergy once more devolved a large task on Murillo, employing him to retouch the allegorical compositions of Cespedes, in the chapter-house, and to make eight oval half-length pictures of saints, with a larger Madonna. The latter was a stately and black-haired Andalusian woman, somewhat idealized, and surrounded by garland-bearing cherubs. The saint-pictures included Sts. Justa and Rufina, the fourth-century

martyrs, patronesses of Seville, and of the beautiful Giralda tower; St. Hermengild, the Gothic prince and martyr, who was put to death by the Arians; the Archbishops Pius and Laureano; Sts. Leander and Isidore; and King Ferdinand. These pictures are not equal to the master's best work, but are pleasing in character, and well adapted to the use for which they were intended. They are still preserved in the Cathedral.

About the same time the master engaged in the decoration of the Antigua Chapel, for which he painted the Infants Christ and St. John, and the Repose of the Virgin in Egypt. These have all disappeared, and were probably carried to France when Soult gave way before Wellesley's British battalions.

In 1670, or somewhat later, a picture of the Immaculate Conception, by Murillo, was exhibited at Madrid during the festival of Corpus Christi, and awakened great popular enthusiasm. King Charles II. sent to the artist to invite him to enter the royal service; but he thanked the envoy, his good friend Don Francisco Eminente, and begged to be excused on account of his old age. This pretext is at once seen to be

unsatisfactory; and the real motive of the master's reluctance was generally supposed to have been to avoid compromising his tranquillity and love of retirement. Perhaps, also, he had some unpleasant memories of Madrid and its fickle courtiers, and of the mournful fate of his patron Olivarez. The invitation may have come from the art-loving Don John of Austria, or the Queen-mother; for the King was but nine years old in 1670. Or a later date may be assigned to the correspondence, when the King was old enough to appreciate, and when the artist's plea might have appeared more reasonable.

Eminente desired at least to take back one of Murillo's pictures to place in the Royal Gallery, but could not wait for a new one. He bought from Juan del Castillo the "St. John in the Desert," for $125, and returned with it to Madrid. It is said that Philip IV. had already commissioned the artist to paint several large pictures of scenes in the lives of the saints, which he sent to Rome as a present to the Pope. The Italian artists and amateurs were greatly astonished at sight of these superb productions of the despised Iberian art, and hailed their author as a second Paul Veronese.

At some time in these latter years, the master painted a new portrait of himself, at the request of his children. This was probably the same which was included in the Aguado Gallery, and has been engraved several times. Herein the great artist has a careworn expression, as if life was not all play, even in Seville. Another portrait of three-quarters length showed him with a cheerier expression, holding a drawing in one hand and a crayon in the other. This appears to have been a repetition and enlargement of the picture in the Louvre, and is now known only by indifferent Spanish prints.

During the latter part of Murillo's life, he dwelt in a large and beautiful house near the Church of Santa Cruz, and not far from the Moorish wall of the city. This honored fabric is still carefully preserved, and is frequently visited by foreign travellers. The court-yard contains a marble fountain, amidst flowering shrubs, and is surrounded on three sides by an arcade upheld by marble pillars. At the rear is a pretty garden, shaded by cypress and citron trees, and terminated by a wall whereon are the remains of ancient frescos which have been

attributed to the master himself. The studio is on the upper floor, and overlooks the Moorish battlements, commanding a beautiful view to the eastward, over orange groves and rich cornlands, out to the gray highlands about Alcalá.

Certain recent English travellers have visited and described another house in the same vicinity, on the Plaza de Alfaro, as the home of Murillo; stating that he was accustomed to paint in the garden of the larger one. This second house is small and unpretending, with narrow rooms and a weedy garden. Both these are in the Juderia, or Jews' Quarter, a quiet and retired part of the city. Possibly they were each occupied by the master at different times, the larger one in later years, when he had attained a high social and professional rank. It is clearly established that he died in the large house; and an inscription to that effect was placed there during the present century by its owner and occupant, Don Cepero, the Dean of Seville, who was one of Murillo's most ardent admirers, and saved many of his works from destruction.

There is every reason to suppose that the master enjoyed a comfortable competence during his

later years, and kept up a worthy home-establishment. It is true that he received but a few hundred dollars each for his greatest works; but even such sums were princely in that age and country, and would go as far as thousands would now. The proud independence which enabled him to decline a royal invitation to court was not nurtured in a hovel. His sister had married one of the foremost men of Spain; and his children were all richly provided for.

An English collector has a fine portrait by Murillo, depicting a beautiful auburn-haired woman, arrayed in a loose white robe. This has been called the painter's mistress, on no better ground than conjecture, — "a title," says Stirling, "which has perhaps often been bestowed on a very vestal, in order to lend a romantic interest to a picture."

Murillo's sister Teresa made a fortunate marriage, her husband being a noble of Burgos, Don Joseph de Veitia Linage, a knight of Santiago, judge of the royal colonial court, and a lover of art and literature. In 1672 he published at Seville a valuable work on the West Indies; and afterwards was summoned to Madrid, where he

became the chief secretary of state, in the year of Murillo's death. Some time previous, he obtained a benefice at Carmona, for the artist's son Gaspar, then a mere schoolboy, which was subsequently changed to a canonry at Seville. Gaspar also became a passable painter, imitating the style of his illustrious father.

Gabriel, the master's elder son, was provided with a rich benefice, worth 3,000 ducats, by the parental influence; and afterwards went to America, where he was living when his father died. Nothing more is known of his history; and even conjecture is silent.

The most prominent trait of Murillo's character was his uniform sweetness of spirit, — a rare trait in southern Spain, if not among great artists generally. It has been suggested that he imitated the noble nature of his fellow-townsman and brother-artist, Velazquez, as well as his admirable style of painting; for there are many points of resemblance between the dispositions of these two heads of Spanish art. They were equally free from the prevalent national foibles of vain-glory and boasting, and possessed remarkable powers of attracting and influencing their

fellow-men. Murillo's moderation and tact were conspicuously displayed in the tumultuous early history of the Seville Academy.

The traditions of Seville, as gathered by Cean Bermudez ere they had grown old, represent the management of Murillo's school of art as of a praiseworthy character, contrasting strongly with that of the passionate Herrera. The master was very gentle and painstaking in his care of the scholars, and maintained a paternal and generous friendship for them after they had left the studio. In later years they mourned his death as if they had indeed lost a father.

He became one of the most pious of men, after the manner of Spanish Catholics, and spent hours daily in prayer. He was amiable and gentle in his disposition, yet subject to occasional quick fits of passion and gusty impulses, as was natural to the oriental blood of Andalusia. There is no shadow resting on his fair fame; and his personal life was altogether unobjectionable. His diligence never failed, and his determination to excel did not falter; and through his splendid powers of application he was enabled to lay a broad foundation for the rising fabric of his genius.

During his later years the lifelong piety of Murillo became even more pronounced; and he was accustomed to remain in the church often from mid-day until twilight, lost in devout reveries, and forgetting the outer world and its toiling activities. He had always been eminent for his charities and liberal bounty to the poor; and when he died, all the money which he possessed was seventy crowns. He lived as he painted, between saints and beggars, and transferred the riches which he received on account of the one to the aid and uplifting of the other. The inscription on his tomb was the key-note of his life, — "Live as one who is about to die."

CHAPTER V.

Murillo's Great Paintings at La Caridad. — Don Miguel Mañara. — "Moses Striking the Rock." — "The Loaves and Fishes." — El Tiñoso.

THE glorious career of Murillo culminated between 1670 and 1674, in his great works for La Caridad, or the Hospital of St. George. The Brotherhood of Holy Charity was organized about the year 1450; but when two centuries had passed, its church and buildings had fallen into ruin and disuse. In 1661 one of the brethren, Don Miguel Mañara Vicentelo de Leca, a knight of Calatrava, determined to elevate it from its forlorn desolation, and set about raising funds to restore the buildings. In eighteen years he secured over half a million ducats, from bequests and donations. With this immense sum he erected a great cloistered hospital, in classic architecture, with one of the most beautiful churches in Seville, rich in sumptuous altars and costly plate and candelabra, and adorned with

a lofty dome. He was also careful to retain so large an amount of money that permanent endowments were founded for the support of a large company of priests and sisters of charity, physicians, and domestics, so that even to the present day La Caridad is a fountain of beneficence. Thus the inscription which Mañara caused to be cut on the façade of the hospital is still true: "This house will stand as long as God shall be feared in it, and Jesus Christ be served in the persons of His poor. Whoever enters here must leave at the door both avarice and pride."

Mañara had been suddenly converted from a life of immorality to a profound devotion to the saints and to alms-giving; and had rigidly mortified his dearest fleshly lust, which was a remarkable fondness for chocolate. Miracles were wrought for him; and he caused many of his fellow-nobles to join the Brotherhood; and pour out their wealth in charity. This knightly philanthropist was a personal friend of Murillo, whom he commissioned to execute the artistic decoration of the new Church of St. George, at La Caridad. The master devoted four years to

this work, painting eight pictures for the side-walls, and three for the altars; for which he received 78,115 reals, or about $4,000.

The Casa Capitular of La Caridad still enshrines, as a precious relic, an autograph letter of Murillo, asking admission to the confraternity of pious and charitable men who bore the cares of the hospital.

The outer front of the Church of St. George is adorned with five large designs from the master's drawings, wrought in blue glazed tiles, after a bright Moorish fashion of decoration which had frequently been followed on the towers and gateways of Seville. The centre-piece represents Charity, with smaller sections on either side portraying Faith and Hope, and the knightly figures of Santiago and St. George below.

The series of eight pictures painted for the inner side walls treats of subjects appropriate to the place, and includes the noblest works of Murillo. Here he seems to have determined to leave an illuminated record of his versatility and vigor, in their fullest development. Bermudez says that if a set of careful engravings of these works had been made, they would have become

as famous as the best achievements of Italian art. But now, scattered as they are in widely separated cities, no opportunity can be enjoyed of studying them as a series, and amid their proper surroundings. The picture of Moses shows the greatest intellectual power and the highest skill in conception and invention; but the Prodigal's Return and the St. Elizabeth were considered by Bermudez the finest of the group, in their more careful finish and richer coloring.

Three only of the eight pictures remain at La Caridad, the others having been carried to France by Marshal Soult, "the Plunder-master-general of Napoleon." These three represent Moses Striking the Rock, the Miracle of the Loaves and Fishes, and the Charity of San Juan de Dios. The first two are in a light and sketchy manner, though marvellous in composition; and the San Juan is full of rich and splendid color. In the first we see the noble figure of Moses, robed in violet drapery, with a full white beard and the traditional horn-shaped halo, standing in adoration beside the huge brown rock in Horeb, while groups of Israelites are eagerly drinking from the flowing stream. Aaron stands behind, astounded

by the miracle; and around the two stately brethren are gathered fifteen men, women, and children, quenching their terrible thirst so ravenously that a mother even turns away from her clamorous child in her absorption. To the left are nine other figures, among whom a mother gives the full cup to her boy, and restrains with her hand his elder brother. This group is diversified by dogs and sheep, a patient-faced camel, and a white mule, drinking from an iron pot. The brown boy on the mule, and the pitcher-bearing girl near him, are said to be portraits of the master's children. In the background another company of people and animals is descending from the arid and rocky hills towards the water. The focal point is the great rock, reaching the top of the canvas and dividing the picture into two sections, before which is the erect figure of Moses, looking upward in a thanksgiving which contrasts strongly with the eager absorption of the people. Every head in all these grandly composed groups is worthy of study and admiration.

The Miracle of the Loaves and Fishes is less impressive than the scene in Horeb, lacking a

sufficient elevation of character. Its most striking features are not in the apostolic group, as might have been expected, but among the people, — a young mother and her child, an incredulous and wondering old hag, and the lad with the loaves and fishes. Between the group of Christ and his followers on one side and a knot of spectators on the other, the great multitude is seen on the distant slopes. Marshal Soult owned a fine replica of this picture; and the original sketch is in the Munro Collection.

M. Thoré, in his *Études sur la Peinture Espagñole*, says, "If Christ fed five thousand men with five loaves and two fishes, Murillo painted five thousand men in a space of twenty-six feet. Truly, not one of the five thousand is absent; for there is an unheard-of multitude of women and children, of young men and old, a cloud of heads and arms moving at ease, without confusion, noise, or constraint. All are gazing at Christ among His disciples; and Christ blesses the bread, and the miracle is achieved. Magnificent teaching of charity, which the painter has magnificently set forth!"

The Charity of San Juan de Dios is perhaps

the best of the three pictures, and was highly commended by Sir David Wilkie. It shows the tender-hearted Father of the Poor, "the Good Samaritan of Granada," bearing a sick man on his shoulders through the darkness, and sinking under the heavy weight. He looks back with gratitude and awe to an angel who comes to aid him, lighting the gloom of the night and the sombre and suffering group with the glorious brilliancy of his face and his radiant robes. The execution of this work is spirited and powerful, and recalls the manner of Spagnoletto.

The great picture called *El Tiñoso* was removed from La Caridad of Seville by Marshal Soult, and is now in the Madrid Academy. It shows the saintly Queen Elizabeth of Hungary, with her crown over her white tissue veil, while she bends to wash the sores on the head of a leprous boy. Around her are groups of disgusting diseased beggars, mingled with exquisitely beautiful ladies of the royal court. Murillo painted many pictures of this class, illustrating the Spanish fascination for penitential charity, of which he found abundant models in every street of Seville. These subjects allowed or even forced the artist

to mark the strongest contrast between blooming health and ghastly sickness, brilliant costumes of queens and squalid rags of mendicants.

Cean Bermudez says of the Tiñoso picture, that the Queen Elizabeth is equal to Van Dyck's best work, the boy's face is worthy of Paul Veronese, and the old woman recalls Velazquez. The composition and coloring of the whole design are admirable, and the rich contrasts in lights and shades are still apparent, in spite of the excessive restoration which the picture has suffered. The disgusting appearance of the ulcerous beggars, apparently as offensive to the queen's ladies as to the spectator, heightens the moral effect of the scene, and commands admiration for the pale and unshrinking Elizabeth, and for those who follow her in tender charity and helpfulness toward unfortunate humanity.

The pictures of Abraham Receiving the Angels, and the Prodigal's Return, were stolen from La Caridad by Marshal Soult, and were purchased from him by the Duke of Sutherland, in whose London residence of Stafford House they still remain. The first shows the grave and dignified patriarch, in dark robes and a turban, greeting

the three supernatural visitors as they approach his tent. Bermudez and Stirling alike point out and lament the blemish of this picture in the deficient grace and dignity of the angels.

The Return of the Prodigal is a better composition, in which the pale and emaciated youth is folded in the arms of his father, while attendants lead in the fatted calf and bear the gold ring and the new robe of light blue silk. A pleasant touch of nature is seen in the little white dog, which is leaping upward, as if to crave caresses from his rehabilitated master.

"The Healing of the Paralytic" was bought from Marshal Soult in 1847, for $32,000, and is now owned by Mr. Tomline of London. The chief figures are those of Christ, three apostles, and the sick man, while the radiant angel who troubled the water of Bethesda is seen above; and in the background is a group of afflicted patients, in a series of beautiful arcades, like those of the Sevillian Convent of Mercy. The head of Christ is one of the noblest that Murillo ever executed, full of dignity and power; and the shoulder of the paralytic has for centuries been famous for its anatomical accuracy. The soft

violet hue, so dear to Valencian art, of the Saviour's robe, is skilfully opposed to the deep brown of St. Peter's mantle, a rich tint then and still made by Andalusian painters from beef-bones.

The last of the eight Caridad pictures is "The Release of St. Peter," which is now in the Hermitage Palace at St. Petersburg.

The venerable Apostle is seen seated on the dungeon-floor, newly awakened from slumber, and with his face filled with amazement and gladness, and lighted by the glory which surrounds the delivering angel.

Stirling laments the dispersion of these pictures, and their degradation from incentives to piety to articles of furniture, in the following graphic sentences, whose underlying principle is of equal application to all similar works: "On the walls of the Spanish Academy, or of mansions in Paris or London, they have lost the voice with which they spoke to the heart from the altars of their native church. No poor patient, ere returning to the busy haunts of men, kneels now before the Healing of the Paralytic, in gratitude to Him who stood by the pool of Bethesda; no pale Sister of Charity, on her way to her labors of love

in the hospital, implores the protection or is cheered by the example of the gentle St. Elizabeth. At Seville these pictures of charity were powerful and eloquent homilies, in which the piety of Miguel Mañara yet spake through the pencil of his friend. In the unfamiliar halls of the stranger they are now mere works of art, specimens of Murillo, articles of costly furniture, less esteemed perhaps, and less appropriate, than some Idalian glade imagined by Albano, some voluptuous Pompadour garden-scene, the offspring of Watteau."

CHAPTER VI.

Capuchin Pictures. — Trouble with Iriarte. — "The Children of the Shell." — "St. Ildefonso." — "St. Bernard's Vision."

BEFORE the Caridad pictures were finished, Murillo was engaged on the decoration of the new Capuchin church, which had been erected on an especially hallowed site, just beyond the walls of Seville. It is said that he dwelt for nearly three years in this convent, without once quitting it; and thereby the monks added to their famous ecclesiastical library the largest collection then extant of Murillo's paintings, including twenty pictures in which the figures were of life-size, besides several smaller works. Nine of these were framed on the *retablo* of the high altar; and eight were on the side-altars. They were saved from the march to Paris by the suspicious foresight of the monks, who sent them to Cadiz on the approach of the French army, where they lay stored until Napoleon's wars were ended. Seventeen of them are now in the Seville Muse-

um, where they were placed at the time of the abolition of the convents.

A recent writer (Baxley's "Spain") states that Murillo's long sojourn in the Capuchin Convent was caused by his fear of the Inquisition, whose officers were on his track, but hesitated at taking him from the hospitality and protection of the powerful brotherhood with which he had found refuge. The alleged crime of the master consisted in his having portrayed the Virgin Mary with bare feet, which was a glaring violation of Pacheco's regulations. Baxley advances this statement with great confidence; but I cannot trace any allusion to such an event to an earlier date than 1875.

The Capuchin pictures formed a great series of harmonious works, full of truth and vigor, and imbued with the earnest spirit of the *naturalistas*. They were executed in the decade of Murillo's grandest achievements, between 1670 and 1680, and are illuminated by pure religious fervor.

The immense altar-piece is called *La Porciuncula*, and represents St. Francis kneeling on the rugged floor of his cavern, with Christ and the Madonna appearing to him. No less than thirty-

three beautiful cherubim are seen above, showering the self-mortifying saint with red and white roses, which have arisen from the briers wherewith he scourged himself; "inculcating the moral, that as the roses of mundane delights have their thorns, so the thorns of pious austerity are not without their roses." In later days the foolish monks exchanged this picture for several inferior modern ones; and after passing through the hands of several owners, each of whom had it restored and repainted, it is now in the Madrid Museum.

In the same great carved frame-work over the high altar, were Murillo's beautiful pictures of Sts. Justa and Rufina, St. Anthony of Padua, St. John in the Desert, St. Joseph holding Jesus, St. Felix of Cantalicio, the Veronica, Sts. Leander and Bonaventure, and the Madonna.

The Sts. Justa and Rufina are here portrayed more beautifully than ever before; the St. John and the St. Joseph are full of majestic vigor and manliness; and the Sts. Leander and Bonaventure are grandly robed in white, and accompanied by a charming Correggiesque boy. But the gem of the altar-piece is the Madonna,—a small

square picture, showing the innocent yet thoughtful face of Mary, with the Holy Child leaning forward almost out of the picture, as if to welcome Joseph the carpenter after a day of toil. The radiant light and brilliant coloring of this picture were never excelled, even by Murillo. There is a pleasant legend attached to this work, borne out by its size and shape, which has caused the Spaniards to name it "The Virgin of the Napkin" (*La Virgen de la Serviletta*). The lay-brother who acted as the cook of the convent was assiduous in his attentions to Murillo; and when the great paintings were finished, he asked him to leave with him a trifling memorial of his pencil. The master answered that he had no canvas left; upon which the quick-witted cook handed him a napkin, asking him to paint on that. Ever anxious to make those around him happy, Murillo set to work on this square of coarse linen, and before nightfall had transformed it into a glorious treasure of art.

The great pictures at the lateral altars illustrated St. Thomas of Villanueva, St. Francis at the Cross, St. Anthony of Padua, the Vision of St. Felix, the Annunciation, the Immaculate Con-

ception, the Nativity, and the Virgin with the dead Christ. The first-named is the finest of the series, and was esteemed by Murillo as the best of all his works. He used to call it *mi cuadro*, or his own picture; and its subject was so pleasing to him, that he made several paintings of the same scene, two of which are now in England, and a third at the Louvre. In this, the most elaborate and successful of all, the venerable and dignified St. Thomas, Archbishop of Valencia, is distributing alms at the door of his cathedral, with a picturesque group of ragged beggars expectantly waiting. His pale yet loving face indicates the rigor of his austerities towards himself, and the breadth of his good-will to all mankind.

"St. Francis at the Cross" illustrates a legend of the *Flos Sanctorum* concerning an apparition of Christ to the seraphic saint in his grotto on Mount Alvernus, when He inflicted on him the wounds of the stigmata. The saint is filled with ecstasy, and upholds the body of the Saviour, Who is nailed to the cross by one hand, while He rests the other on His follower's shoulder.

The picture of St. Anthony of Padua depicts

that holy man kneeling, and perusing a great open folio, on which the Infant Jesus has placed Himself.

"The Vision of St. Felix of Cantalicio" shows that holy and self-mortified monk laying the Infant Christ in the arms of the Virgin, after having embraced Him tenderly. The tradition states that this celestial vision occurred in Rome, a few hours before the death of the saint.

"The Immaculate Conception" in this series is similar in design to another and far superior work on the same theme, painted for the same church, save that it has the Eternal Father in its upper part, and Satan, in the form of a dragon, below. The other is a radiant work, with the Virgin standing on a bank of clouds upheld by lovely cherub-children, while she looks upward in adoration. She is in the bloom of youth, with fair hair and wide blue eyes.

"The Nativity" was highly extolled by Cean Bermudez, and the Virgin therein is one of Murillo's most exquisite works. Her sweet and loving face is illuminated with light emanating from the new-born child, which falls also on the forms of St. Joseph and the shepherds near by.

Besides these larger works Murillo enriched the Capuchin Convent with several other pictures, among which were two of the Archangel Michael; a Crucifixion, painted on the wooden altar-cross; and "The Guardian Angel." The latter illustrates the Catholic idea that every soul has an angelic protector through the pilgrimage of the world. It is a splendidly wrought allegory, full of sweetness and delicacy, and shows a gentle yet majestic angel, in a yellow robe and purple mantle, leading a young child, and pointing him to heaven. The diaphanous drapery of the child is notable as an innovation in Spanish art.

In 1814 the monks presented this picture to the Cathedral, being probably forewarned of the approaching dissolution of the convents, and wishing to save something for the Church. In that stately temple it still remains, as one of the jewels of Seville.

Several important pictures of Murillo's later years remain to be noticed briefly. It is impossible to ascertain their precise dates and chronological sequence, but they are nearly all in the *vaporoso* manner.

The Marquis of Villamanrique commissioned Murillo to illustrate the life of King David, in several large pictures.

He was at that time dubious of his ability to execute landscape backgrounds, and engaged Ignacio Iriarte to perform that part of the work. But Iriarte demanded that the figures should be done first, and the landscapes afterwards; an arrangement which Murillo could not sanction, and determined to execute the whole work himself. He changed the subject to the life of Jacob, and painted five large pictures, full of laborious painstaking and masterly skill, and furnished with the adjuncts of pastoral scenery, flocks, herds, and rude shepherds. These works remained in the Santiago Palace at Madrid until the War of Independence, when they were scattered. "Jacob Receiving Isaac's Blessing" and "Jacob's Dream" are now at St. Petersburg; "Jacob Placing the Peeled Wands before Laban's Cattle" was in the late Northwick Collection; and the Marquis of Westminster owns "Laban Seeking for his Gods in the Tent of Rachel." The Aguado Collection contained several other and smaller paintings from scenes in the life of

Jacob, whereof Jacob's Dream, his Combat with the Angel, and his Servitude with Laban have been engraved.

The rupture between Murillo and Iriarte was unfortunate; for they had previously been on intimate terms for many years, and had frequently executed joint works. Iriarte had devoted all his life to studying and painting landscapes along the Sierra Morena and in the Guadalquivir valley; and Murillo admired his works so highly that he said they were done by divine inspiration. A picture which was left unfinished when these comrades quarrelled still remains to prove that Iriarte had previously done what his friend desired him to do in the Jacob series; for here the landscape is finished around the barely sketched figures of Murillo's group. Iriarte has been called "The Spanish Claude Lorraine;" and his few remaining works are highly prized.

In 1672 the master painted portraits of Nicolas Omazurino and his wife, Isabel Malcampo. Nicolas was a warm friend of the artist, and lent him money; and after his death had a fine engraving made by Coilin, in Flanders, from the

painting which Murillo had painted for his own children. He was originally from Antwerp, and appears to have been both wealthy and generous.

"Rebecca and Eliezer" is a composition of several figures of half life-size, now in the Madrid Museum, with the weary pilgrim drinking from Rebecca's pitcher, while his camels and servants approach from a distance. The hospitable maiden and her companions stand in the golden sunset, near an Andalusian village-fountain, with a range of mountains in the background. There is room for romantic conjecture as to whose face was the original model for that of Rebecca; for the same features appear in the pictures of the Miracle of Moses, and the Virgin of the Corsini Palace, and several times as one of the patronesses of Seville, Sts. Justa and Rufina.

The beautiful picture which the Spaniards call "The Children of the Shell," now at Madrid, shows the young St. John the Baptist holding a shell-full of water to the lips of Jesus. Nowhere is Murillo more at home than when painting children, whose life was his continual study and delight. The brown and jocund boys and girls of the Feria, ragged though they might be, were

far more picturesque than Velazquez's pale princelings and dukelets; and the master made many sketches from them, which he afterwards refined and idealized into religious pictures of consummate interest. There are many pictures from his easel showing the youthful Jesus or St. John with lambs by their sides; commemorating the custom which is still prevalent at Seville, of each family buying a lamb for its Easter feast. Still in those ancient streets travellers meet the types of Murillo's St. Johns, dark-eyed and sun-browned urchins, playing in the sunshine with their Paschal lambs.

The great picture of "St. Ildefonso Receiving the Chasuble from the Virgin," now at the Madrid Museum, was probably executed about this time, and portrays the proudest legend of imperial Toledo. Ildefonso, the strenuous defender of the doctrine of the Immaculate Conception, once entered his Cathedral at the head of a midnight procession, and saw an intense and unsupportable light about the high altar. He alone dared to advance, and saw the Virgin sitting on his ivory throne, surrounded by chanting angels. She said, "Come hither, most faithful servant of God,

and receive this robe which I have brought thee from the treasury of my Son;" and threw over him a miraculous chasuble, which was arranged by angelic choristers. The painting shows the moment of the investiture, with the lovely Virgin and angels; and the delicate embroidery on the chasuble has been delineated with minute care and brilliancy. This picture has been engraved by Selma.

"The Appearance of the Virgin to St. Bernard of Clairvaux" is another large religious picture of Murillo's best time, and is now in the Madrid Museum. The dignity and nobility of its treatment here redeem the infelicity of the legend. The white-robed saint is in his study, surrounded by huge old scholastic tomes, when Our Lady and her attendent cherubs appear to him; and, as he kneels before her, she causes a stream of milk to flow from her bosom upon his lips. Thencefoward no audience could resist the sweet and spiritual eloquence of the venerable saint, which was ever devoted to the service of the Queen of Heaven. This picture has been engraved by Muntaner. The figures in the original are of full length and life size, like those in the "St. Ildefonso."

The picture of St. Anna teaching the Virgin, formerly in the chapel of the Palace of St. Ildefonso, is now in the Madrid Museum, and portrays Mary kneeling by her mother's side in close attention. She is simply dressed, and her only ornament is a white rose embedded in her flowing golden tresses. The mother's head is noble and dignified; and the elaborate care with which both faces were executed, and their evident portrait character, has given rise to the supposition that they were painted from Doña Beatriz and Francisca, the wife and daughter of Murillo. The theme herein illustrated was unorthodox, as before shown, but was a great favorite with many artists.

CHAPTER VII.

The Nun-Daughter. — The Old Priests' Pictures. — Augustine Illustrated. — Murillo's Sickness. — His Will. — His Death.

In 1676 Murillo's daughter Francisca bade farewell to the world, and entered the Convent of the Mother of God, a splendid establishment which had been founded by Isabella the Catholic, and enlarged by Archbishop de Deza. Probably there was some connection between the choice of her retreat and the fact that its most venerated nun was Sebastiana de Neve, a relative of Murillo's friend the Canon Justino Neve. Sebastiana had recently been delivered from a serious malady by the miraculous interposition of the beatified Peruvian, St. Rosa of Lima. According to tradition, Francisca was the model for the Madonnas in two pictures of the Immaculate Conception now in the Museums of Seville and Madrid, wherein the features are identical.

In 1678 the friendly canon, Don Justino Neve y Yevenes, was busily engaged in building the

new Hospital de los Venerables, or asylum for aged priests, and summoned Murillo to decorate it with pictures. For the chapel he executed "The Repentance of St. Peter," a powerful work in the manner of Ribera; and "Our Lady of the Immaculate Conception," whose coloring excelled that of all his numerous representations of the same subject. The refectory was adorned with a picture of the Virgin and Child enthroned amid the clouds, with Jesus taking bread from a basket borne by angels; and giving it to three aged priests. This delightful composition, which some have preferred to all the other works of the artist, was placed where the ecclesiastical veterans could see it while they eat their daily meals. It was stolen by the French invaders, leaving but a poor reproduction in a copy at the Cadiz Museum. Another decoration of the refectory was a splendid full-length portrait of Canon Neve, executed by Murillo with all his skill as a tribute of gratitude and admiration. This is now carefully preserved at Bowood, the mansion of the Marquis of Lansdowne. It is clearly and carefully painted, and shows a delicate olive face, refined and pleasing, with intelligent dark eyes;

and the comfortable and respectable canon is robed in a black cassock, and sits in a red velvet chair. The sleek spaniel at his feet is so admirably portrayed that dogs have been heard to snarl and bark as they approached it.

The next work on which the master engaged was a series of paintings from the life of St. Augustine, for the Augustinian convent-church. His friend Pedro de Medina had recently repaired and regilt the high altar, and advised the monks to adorn it with pictures by Seville's greatest master. Two of these are now in the Museum of the city, and show the appearance of the Madonna to St. Augustine, and the same saint writing in solitude. A third picture is now in the Louvre, and illustrates the legend of St. Augustine and the child by the seashore. The same convent also contained two scenes from the life of St. Thomas of Villanueva.

In 1679 Murillo's tried and trusty friend Mañara died, bequeathing his fortune to the hospital of La Caridad. He was honored with a pompous funeral, and was buried in the Church of St. George, whose walls had been hung with Murillo's paintings under his direction.

During the later years of Murillo, he was in the habit of making frequent visits to the Church of Santa Cruz, in his parish, where he spent many hours and offered earnest prayers before the altar-piece of "The Descent from the Cross." This grand picture was painted by Pedro Campaña, a century earlier, in the formal Florentine manner. Pacheco declared that he was afraid to remain alone with it at twilight, so terrible was its realistic power. As Murillo was lingering here late in the dusk, one day, he answered the sacristan's challenge by saying: "I am waiting till those men have brought the body of Our Blessed Lord down the ladder."

Murillo's last work was a large altar-piece for the Capuchin Church at Cadiz, representing "The Betrothal of St. Catherine," for which he was to have received 700 crowns. He had already finished the figures of the Madonna and Child and St. Catherine, when, one day, as he was climbing a scaffolding to work on the upper section of the picture, he stumbled violently, and ruptured himself. The ancient Spanish writers do not state where this accident occurred; but tradition claims that it was in the chapel of the

Capuchin Convent at Cadiz, where the fatal picture still remains. Stirling, however, thinks that it must have happened in his studio at Seville, and points out how nearly impossible it would have been for a person so badly injured to be transported over the rugged road or up the tedious river to Seville, where he died.

Palomino says that the master's shrinking modesty would not allow him to reveal the nature of his injury. But he continued to grow worse, and soon perceived that his earthly course was nearly ended. He summoned his notary, Juan Antonio Guerrero, and drew up his will; but death advanced so rapidly that he was unable to consummate the necessary legal formalities, or even to sign the document.

The will is still preserved, and begins with the following solemn sentences: —

"In the name of God, Amen: Let it be known to as many as this letter of testament shall reach, that I, Bartolomé Murillo, master of the art of painting, citizen of this city of Seville, in the precinct of Santa Cruz, being infirm of body and sound in will and in all deliberate judgment and natural understanding, full and good memory,

such as God Our Lord has vouchsafed to give me, and believing as I do firmly and truly in the divine mystery of the Holy Trinity, Father, Son, and Holy Spirit, three persons really distinct and yet one true God, and in all the rest which the holy mother, the Roman Catholic Church, holds, believes, and confesses, as a Christian desiring salvation, and wishing to be prepared for that which God Our Lord may be pleased to dispose, and taking as I do the ever Virgin Mary Our Lady for my intercessor, conceived without stain or affinity to original sin from the first instant of her existence, I make and order my testament in the following manner: —

"Firstly: I offer and commit my soul to God Our Lord, who created it and redeemed it with the infinite price of His blood, of whom I humbly supplicate to pardon it, and bear it to peace in glory; and, when His divine majesty is pleased to remove me from this life, I command that my body be buried in my parish-church, and that there may be said for my soul the chanted requiem that is customary; and the form and disposition of my burial I leave to the judgment of my executors. Item: I order that four hundred masses shall be

said for my soul, the fourth part of them in my parish-church, a hundred in the convent of Our Lady of Mercy, a great house of this city, and the rest in the convents and places which my executors may choose; and that the alms may be paid as is customary."

He further orders that the articles of silver plate which he had inherited from his cousin Maria, the widow of Don Francisco Terron, should be sold, and the proceeds thereof should be invested in masses for her soul. 50 reals are bequeathed to his servant Anna Maria de Salcedo, "to be delivered as soon as I die." He states that the notary Andres de Campo of Pilas owes him 2,000 reals for the rent of his olive-yards for four years; and orders the collection of the debt, deducting 180 reals for ten arrobas of oil which he had received from Campo. Again he speaks of rent due from his houses in the parish of La Magdalena, at the rate of eight ducats each. The advance of 350 crowns which the Capuchins of Cadiz had made on his last picture is alluded to; and provision is made for the delivery of certain new paintings to their owners. After all debts were paid, the remainder of the estate was to

revert to the sons of the testator, Gabriel and Gaspar.

The fatal hernia soon accomplished its work; and at six o'clock in the evening of April 3, 1682, the master died, drawing his last breath while supported in the arms of his old friend Canon Neve, and his scholar Pedro Nunez de Villavicencio. His young son Gaspar, then in priest's orders, was present at the bedside.

The funeral of Murillo was conducted with great pomp, as befitted the memory of the illustrious dead. The bier was carried by two marquises and four knights, and followed by a great assembly of mourning citizens of all ranks. At his request, he was buried beneath his favorite picture, Campaña's "Descent from the Cross," in a chapel of the Church of Santa Cruz; and on the stone slab over his remains were carved his name, a skeleton, and the words, —

VIVE MORITVRVS.

While Marshal Soult held Seville, the French pillaged and destroyed the Church of Santa Cruz, leaving on its site only a heap of weedy rubbish. Its site is now occupied by the Plaza of Santa Cruz; and a tablet, placed in an adjacent wall in

1858, commemorates the fact that Murillo was buried here.

Elsewhere the city of Seville has honored the memory of one of her noblest sons, by erecting a stately bronze statue of Murillo on the Plaza del Museo, near the Provincial Museum, in which so many of his pictures are preserved.

CHAPTER VIII.

Murillo's Style. — His Madonnas. — *Genre*-Painting. — The Beggar-Pictures. — Portraits. — Landscapes. — Limitations.

THE grand trio of Spanish artists who preceded Murillo were the monkish Zurbaran, the gloomy Ribera, and the portrait-painter Velazquez. As the latter was pre-eminent among the court-painters, so Murillo held the supremacy among the ecclesiastical painters, in variety and versatility as well as in thorough knowledge of all the departments of his profession. His art was multiform in its inspirations and manifestations, and was pervaded by the clear light of a strong personality.

He blended in his style all the peculiar beauties of the school of Andalusia, — its richness and depth of tone, its light and fleecy clouds, fresh flowers and sparkling waters, backgrounds of rugged sierras, and the red and brown tints so universal on the lower Guadalquivir. Another traditional excellency of the Andalusian artists

was their skilful and graceful management of drapery, in which their great chief was unsurpassed.

Murillo, considered as a religious painter, is second only to the great masters of Italy; and yields to them even, mainly in ideality and grace. They, indeed, had the advantage of the study of the masterpieces of antiquity; but he was practically debarred from such inspirations, and left to develop an independent manner. "Athenian sculpture of the age of Pericles therefore had, directly at least, no more to do with the formation of his taste than the Mexican painting of the age of Montezuma. All his ideas were of home growth; his mode of expression was purely national and Spanish; his model, nature as it existed in and around Seville."

His gentle and amiable spirit reflected itself in his paintings, giving an unwonted tenderness and sweetness to the religious art of Spain, which had hitherto been almost savage in its penances and self-mortifications. Mariolatry was then (as it still is) almost the only religion in Spain, and the artists of the peninsula were all employed in portraying the object of the national adoration.

Even the saints received but occasional notice; and the other Persons connected with the Christian system were rarely represented, except as adjuncts of the Madonna.

Murillo's Madonnas are paradoxical creations, strangely combining a mystic conception and a realistic execution, marvellously brilliant, yet not altogether comprehensible. Their difference from the pictures of the Italian artists is radical, and in opposite directions; since in one class of subjects they were more naturalistic, and in another more supernatural, in treatment. The Tuscan and Venetian schools deemed it incumbent on their artists to show their respect for the Mother of God, by portraying her as an inhabitant of such a splendid palace as would have astonished all Syria, with luxurious accompaniments and good Catholic prie-dieux and missals. In the scenes of her beatification, she is usually surrounded by unearthly cherubs' heads, winged and mystic, and connected in the view with groups of saints and apostles, thoroughly natural and comprehensible. But Murillo marks a broader contrast by depicting her earthly life, with close fidelity to the Gospels, as that of a Galilean peasant-dame,

in the midst of suggestions of domestic life. In the later scenes Murillo adopts a peculiar mode of treatment, as regards the Assumption and the miraculous apparitions of the Madonna, showing her as an imponderable being, floating in ethereal spaces, surrounded by a profound glory, and standing on a crescent moon no larger than a sickle. About her play countless cherubic infants, plump-limbed and joyful, idealized human children, tumbling over each other on the massive silvery clouds, and receding into the golden light in the background. Some bear white lilies, roses, palms, and olive-branches, or sceptres and crowns, and hover triumphantly in the sunny air, giving an exuberant life to contrast with the statuesque repose of the Virgin. The blooming roses and lilies in the hands of the cherubs are painted with as perfect finish, and in as exquisite beauty, as the pure and rapturous face of the Elect Lady, "spotless without, and innocent within."

"Never has dignified composure and innocence of mind, unruffled by human guilt or passion, heavenly beatitude past utterance, or the unconquerable majesty and 'hidden strength of chas-

tity,' been more exquisitely portrayed. She appears in a state of ecstatic beatitude, and borne aloft in a golden æther to heaven, to which her beauteous eyes are turned, by a group of angels, which none could color like him. The retiring virgin loveliness of the Blessed Mary seems to have stolen so gently, so silently, on her, that she is unaware of her own power and fascination."

As a *genre*-painter, Murillo achieved many notable triumphs, especially in connection with the portrayal of the life of the lower classes. One of his most successful works in this department was the *Las Gallegas*, showing a young and smiling maiden leaning on a window-sill, with an older and less comely woman behind her. The picture of these frail fair ones remained in the family of the Dukes of Almodovar until 1823, when the estate was broken up on the failure of the male line, and *Las Gallegas* was bought by the British Ambassador, and sent to Heytesbury Hall, in Wiltshire. A repetition of it is in Munro's gallery at Novar, Fifeshire. "The Old Spinster," now at Madrid, is a powerful study of a wrinkled crone plying her distaff; and "The Gallician of the Money," in the same Museum, is a brown

gypsy girl, with wild bright eyes and pearly teeth.

Murillo painted not only the noble and stately themes of Spanish and Latin religion, and celestial apparitions of the Queen of Heaven, but also the most plebeian and mundane subjects, with a surprising equality of interest and care. It was characteristic and natural for Spanish artists to portray solemn Madonnas and ecstatic saints; but their great chief held this ground with unsurpassable power, and added to it the ability and enjoyment of painting vermicidal beggar-boys, squalid and sun-steeped lazzaroni, frowsy flower-girls, and brown and ragamuffin gypsies. And why not — if the mission of art is to ennoble and idealize the scenes of daily life and experience? for how few were those who could even think of the Immaculate Conception, while the teeming life of the sidewalks and suburbs was the foremost fact in Seville!

There was no contempt in Murillo's feelings towards these children of Nature; and his sentiments seemed to partake almost of a fraternal sympathy for them. No small portion of his popularity among the lower classes arose from the

knowledge that he was their poet and court-painter, who understood and did not calumniate them. Velazquez had chosen to paint superb dukes and cardinals, and found his supporters in a handful of supercilious grandees; but Murillo illustrated the lives of the poorest classes on Spanish soil, and was the idol of the masses.

With what splendor of color and mastery of design did he thus illuminate the annals of the poor! Coming forth from some dim chancel or palace-hall in which he had been working on a majestic Madonna-picture, he would sketch in, with the brush still loaded with the colors of celestial glory, the lineaments of the beggar crouching by the wall, or the gypsy calmly reposing in the black shadow of the archway. Such versatility had never before been seen west of the Mediterranean, and commanded the admiration of his countrymen.

We do not find in his pictures the beggar of Britain and America, cold, lowering, gloomy, and formidable; but the laughing child of the sunlight, full of joy and content, preferring to bask rather than to work, yet always fed somehow, and abundantly; crop-haired, brown-footed, clad in

incoherent rags, but bright-eyed, given to much joviality, and with an affluence of white teeth, often shown in merry moods; not so respectable as the staid burghers of Nuremberg and Antwerp, but far more picturesque, and perhaps quite as happy; now passing wealthy in owning a melon or a bunch of grapes; now as lordly as a grandee, in patronizing some faithful but mangy dog; now sanguinary as the Great Captain himself, in long campaigns among the hairs of a comrade's head, —but ever jocund and healthy, and a good Catholic.

As a portrait-painter Murillo occupied a very high rank, and showed with what profit he had studied the masterpieces of the illustrious Velazquez. Among the few portraits which he executed were the famous ones of Pedro Cavanillas, the Carmelite monk, now at Madrid; the Archbishop Pedro de Urbina, who was buried in the Franciscan Convent in 1663; and the philanthropist Miguel Mañara. The Louvre contains three valuable portraits, the first representing Murillo's aged servant, Anna de Salcedo, bearing a pestle and mortar; the second is a wrinkled old woman, called the mother of the artist; and

the other shows the unprepossessing full-length figure of Don Andres de Andrade, painted in a forcible and realistic manner, and accompanied by a large and unamiable white mastiff.

Murillo ranks as a landscape-painter next to Velazquez, but lacks the vividness and clearness of that master. His scenery is graceful, but conventional; and rests in pale gray lights, lacking in brilliancy and richness of tone. Two companion-pictures in the Madrid Museum depict a rocky highland country, through which flows a river, with a fortress and a bridge. The Aguado Collection contained the largest number of the master's landscapes ever brought together.

It is worthy of note and of wonder, that Murillo never painted a historical scene, or illustrated a secular tradition, though Spaniards are so proud of their heroic annals, and the southern provinces were so rich in records and legends of the Moorish wars. In his day the Chronicles of the Cid and the "Seville Restaurada" were in all men's mouths; the grass had hardly yet had time to grow on Cervantes' grave; and Lope de Vega and Calderon were still living, and writing myriads of

dramas. He equally disregarded the brilliant and picturesque scenes of the discovery and conquest of America, many of whose heroes were then dwelling about him. How gladly would the moderns exchange one of his multitudinous Conception-pictures for a delineation of the exodus of the Moorish tribes from Andalusia, or a scene in the dread epoch when the Inquisition drowned the southern reformation in the blood of martyred Spaniards, or a glimpse of Ponce de Leon marching through Florida!

Another singular fact in Murillo's art-life is that he never painted a mythological picture, though he might well have been led in that direction by the tempting Venuses of Titian which he had seen at Madrid. The study of classic statuary, which had formed so prominent a feature with the artists of Italy, was impossible in his case, for Spain was almost devoid of antiques. There was a petty collection at Alcalá, but no one knows that he ever visited it.

Let us hear Viardot's earnest words: "Murillo comes up, in every respect, to what our imagination could hope or conceive. His earthly day-

light is perfectly natural and true; his heavenly day is full of radiance. We find in the attitude of the saints, and the expression of their features, all that the most ardent piety, all that the most passionate exaltation, can feel or express in extreme surprise, delight, and adoration. As for the visions, they appear with all the pomp of a celestial train, in which are marvellously grouped the different spirits of the immortal hierarchy, from the archangel with outspread wings to the bodiless heads of the cherubim. It is in these scenes of supernatural poetry that the pencil of Murillo, like the wand of an enchanter, produces marvels. If, in scenes taken from human life, he equals the greatest colorists, he is alone in the imaginary scenes of eternal life. It might be said of the two great Spanish masters, that Velazquez is the painter of the earth, and Murillo of heaven."

CHAPTER IX.

Spanish Art and Seclusion. — Soult. — Collections of Murillo's Works. — Drawings. — Murillo and Velazquez. — Later Artists of Spain.

THE art of Italy was evolved from the crude cold manner of the Byzantine painters by centuries of slow development; and that of Germany was hampered by ungracious Gothic traditions, which long checked its advance. But Spanish art reached its maturity at once, since it had no ancient errors to correct, and could avail itself directly of the fruits of foreign labors. It rose late, but attained an excellence which has only been surpassed by the divinest of Italy's artists. Nearly all the eminent painters of Spain, and hundreds of those now forgotten, studied in Italy during the period between the rise of Raphael and the death of Tintoretto.

Yet how little is known of the art of Spain, the China of Christendom! Nearly three centuries ago Domenichino gave way to tumultuous

grief when he heard that one of Titian's finest pictures had been sent to Madrid; as if it had gone beyond the ken of Christian man. In the second quarter of the nineteenth century, Sir David Wilkie called Spain "the Timbuctoo of artists," an unknown and almost unknowable realm. Nearly two millenniums before, the classic poet had characterized it, in rueful apostrophe, *O dura tellus Iberiæ;* and Strabo stigmatized its people as *αφιλοκαλια*, or without the love of beauty.

The free march of French armies throughout the peninsula, in the days of the First Napoleon, brought about an extension of the fame of Spanish art; for their retreating baggage-trains carried into Northern Europe hundreds of priceless paintings. During this and the succeeding wars, the jealous seclusion of the palaces of the grandees and the cloisters of the hierarchs was broken, and their mouldering art-treasures were brought to view. In 1779 Charles III. forbade the exportation of Murillo's pictures, so indifferent had the people become as to their public value. Nevertheless, with the curious national instinct of retaining jealously, even while not

appreciating, those things which have been bequeathed from former generations (in our days, the island of Cuba), the nobles and clergy held their pictures grimly, so that Cumberland wrote, in 1782, that they would "never be extracted from the country, as they are in the palaces."

The stream of Raphael's pictures, borne north from Italy on the limbers of the French generals, mingled at Paris with a similar current of the masterpieces of Spanish art. Marshal Soult was especially energetic in plundering southern Spain of its best pictures, from whose sale he derived great sums in after years. It is related that he was once showing his gallery to a British officer, and, stopping before a fine Murillo, he said, "I very much value *that*, as it saved the lives of two estimable persons." An attendant aide-de-camp explained this mysterious assertion by whispering to the visitor, "He threatened to have both shot on the spot, unless they *gave* up the picture."

Marshal Soult's robberies were skilfully planned and premeditated; and the cities in advance of his army were explored by spies, in the disguise of tourists, who were provided with

Cean Bermudez's Dictionary of Art in Spain, and marked out the richest treasures of plate and pictures. The Marshal seized the objects of his covetousness, and carefully guarded the legality of their titles by forcing their owners to sign fictitious bills of sale. These trophies were transferred to Soult's house in Paris; and for many years afterwards the thrifty veteran derived a large income from selling them, one by one, to wealthy English nobles. Hundreds of other pictures had been huddled into the Alcazar of Seville, awaiting transportation to France; but the sudden retreat of the French army compelled their abandonment.

Murillo, like Velazquez, early came into the sunshine of a high contemporary fame, and dwelt there in unassailed possession and peace. No Spanish painter was better known in foreign lands; and even in his own day his pictures were esteemed in Italy, England, and the Netherlands. His portrait was engraved in Flanders during the last year of his life; and in the next year his was the only Spanish name in the German Sandrart's great Latin folio on artists, where a laudatory but inaccurate biography is given.

So untiring was Murillo's industry, and so rapid was his pencil, that by the close of the seventeenth century there was scarcely a church or convent in the province, or a respectable house in Seville, that did not possess one or more of his works. When the first Bourbon king of Spain, Philip V., visited the city, early in the last century, many of these pictures were acquired by the noblemen in the royal train, and removed elsewhere.

Indeed, the demand for the master's pictures began at an early date; for, not to speak of the rude works sent westward in the caravels of Cadiz, they are recorded as having passed into France and Italy even during his life. In 1693 Evelyn, the dashing cavalier of Wotton, writes in his Memoirs, with an air of amazement, that a certain English nobleman had recently "bought the picture of the Boys, by Morillio, the Spaniard, for eighty guineas."

The choicest collections of Murillo's pictures are still at Seville in the Museum and La Caridad, with several in private collections. The Madrid Museum has a large number also; but they are not his finest specimens, and do not afford

the best studies of his manner. The Louvre has a remarkably large and varied collection, some of which were purchased, and others stolen by the armies of Napoleon. Germany preserves several choice works, in various galleries; and the Hermitage Palace at St. Petersburg contains nearly thirty, some of which are very celebrated. The British nobility and amateurs have been possessed with a rage for Murillo's paintings, and have bought them with lavish prodigality. Many spurious copies, closely imitating the master's *vaporoso* manner, have been palmed off on these enthusiasts; and many noble originals have been picked up by connoisseurs in remote parts of Andalusia. The Government bought the picture of St. John for $10,000, and placed it in the National Gallery. Dulwich College also has a large and brilliant collection of fine works by Murillo, including some undoubted masterpieces. Dozens of the splendid castles and country-seats of Old England have rich productions of the pencil of the great Sevillian master.

The largest sale of Murillo's pictures occurred in the year 1843, when the Aguado Collection was dispersed. No less than fifty-five composi-

tions of the great master were disposed of at this time. In 1852 Marshal Soult's collection was sold, and the fifteen Murillos which it contained brought $232,649. At this sale the French Government bought the Madonna of the Immaculate Conception, which is now in the Louvre, for $123,060.

The Louvre contains twenty-two drawings by Murillo, small and neatly finished with pen and ink, and washed over with a solution of licorice. These were once possessed by the Count of Aguila; and two more sketches from the same source are in Ford's collection, at Heavitree, Devonshire. The finest of these, and the most beautiful of the artist's drawings, is a large design of the Crucifixion, carefully executed in colored crayons. Mr. Ford also possesses the only known etching of the master, representing St. Francis at the foot of the cross.

Andalusia and Castile found the flowering of their artistic genius in Murillo and Velazquez; and the most successful painters of later years were those who followed their methods the most closely. Velazquez worked slowly and leisurely, with wealthy patrons and a good salary, and fin-

ished his pictures with deliberation and care, to meet the criticism of the connoisseurs of the royal court. But Murillo was constantly employed on large works for monks and ecclesiastics ignorant of the requirements of technical excellence, and therefore paid less attention to the refinement of details.

In one point, at least, Murillo and Velazquez were united in sympathy, and that was the thoroughly Spanish character of their works. There is, indeed, an intense national spirit running through the lives and productions of the artists of the peninsula, manifesting itself most clearly in their close imitation of real nature in Spain.

A comparison between Velazquez and Murillo is inevitably demanded by the circumstances of their mutual relations, and cannot be given better than in the words of Sir David Wilkie, a close student of both artists: "Velazquez has more intellect and expression, more to surprise and captivate the artist. Murillo has less power, but a higher aim in coloring; in his flesh he has an object distinct from most of his contemporaries, and seems, like Rembrandt, to aim at the general character of flesh when tinged with the light of

the sun.[1] His color seems adapted for the higher style of art; it is never minute or particular, but a general and poetical recollection of nature. For female and infantile beauty, he is the Correggio of Spain. Velazquez, by his high technical excellence, is the delight of all artists; Murillo, adapting the higher subjects of art to the commonest understanding, seems, of all painters, the most universal favorite. . . .

"Velazquez and Murillo are preferred, and preferred with reason, to all the others, as the most original and characteristic of their school. These two great painters are remarkable for having lived in the same time, in the same school, painted from the same people, and yet to have formed two styles so different and opposite, that the most unlearned can scarcely mistake them; Murillo being all softness, while Velazquez is all sparkle and vivacity."

After Murillo's death the standards of Spanish art were rapidly lowered, nor could the moribund Academy of Seville check the fatal decadence. When Raphael Mengs, "the incarnation of the academical mediocre," came to Spain, eighty years later, the art of the peninsula was

ready for burial. The traditions of Seville were upheld in monotonous beauty of numerous Madonnas of Guadaloupe, by Cabrera, Ximenes, and other talented artists of the Mexican school, whose lives were dedicated to the decoration of the cloisters under the Rocky Mountains.

Murillo had twelve or more disciples, the chief of whom were Miguel de Tobar, Menesis Orio, and Pedro Nuñez de Villavicencio. These followed the master's footsteps afar off; and several of the *genre*-pictures which are now attributed to Murillo were doubtless executed by these pupils. But such reflected merit could not arrest the speedy and final fall of Andalusian art, which came before the close of the century.

The art of Castile fell into a deep sleep when the last contemporary imitator of Velazquez died. When the Spanish kings wanted painters, they were forced to import them. Charles II. sent to Italy for Luca Giordano, Philip V. to France for Ranc and Houasse, and Charles III. called to his court the German Raphael Mengs. At last one more grand genius arose, and took up the fallen pencil of Velazquez. This was Francisco Goya y Lucientes, the Hogarth and Rembrandt of

later times, who lived from 1746 to 1828, self-taught and full of defects, but fiery, original, masterly, and overflowing with tremendous power. He was an Aragonese by birth, and became court-painter to Charles IV. Between portraits of the nobles, pictures of the saints, and satires of the corrupt clergy, Goya's time was preciously occupied; yet he found opportunity to make many famous etchings, and to practise fresco-painting. He was the lone star in the long night of Spanish art.

Our glance at the later Spanish painters would not be thorough unless it included the noble names of Zamacois and Fortuny. The former still lives, and is performing illustrious work. Let us for a moment look at the picturesque life of the lamented Fortuny. He was a Catalonian by birth, and was educated at Barcelona. Afterwards he studied art at Rome, in the works of the old masters, and among the grand and desolate landscapes of the Campagna. During the war with Morocco he served as a staff-officer with Gen. Prim, and then returned to Rome and Florence, to illustrate the history of the last struggle of Spaniards with Moors in a painting of the

Battle of Tetuan, thirty feet long. He went to Paris in 1866; and his compatriot Zamacois introduced him to Mr. A. T. Stewart of New York, who gave him several rich commissions. Returning to Madrid, he married the daughter of Señor Madrazo, the director of the Museum; and painted several brilliant Arabic and Moorish scenes. In 1869 he was again in Paris; but on the outbreak of the Franco-German war he retired to Granada, where he occupied one of the old Saracenic palaces. In 1872 he went to Rome to take up his permanent abode, and hired a villa there; but the malaria soon poisoned him, and he died in 1874, after a short but wasting sickness. Fortuny was not a Spanish artist in the sense that Goya was, for Italy and Paris had exerted a profound influence upon his manner of thought and execution. Still in his Moorish scenes he sometimes approached the naturalistic style of his predecessors, under the outward forms of the French school. How far might he have gone towards Murillo if the face of the world had not so changed since the days of Pacheco? In our days the dogma of the Immaculate Conception has been made an article of faith, but it has not found

reverent artists to portray its glories. The flying artillery of battle-pieces, the pretty poses of fair ladies of France, the solemn landscapes of the brumal North, have replaced on the painters' easels the ecstatic saints and seraphic Madonnas of the Age of Faith. The ancients appropriated the term *naturalistas* to designate the artists who dealt with the most unnatural and almost unimaginable of subjects; but it belongs more certainly to the masters of to-day, who illustrate the life of the bivouac, the street, and the fields. Murillo and Fortuny were the Spaniards of contrasted centuries, — the seventeenth, with its supreme Inquisition and its world-exploring *conquistadores*, — and the nineteenth, with its expanding liberalism and scientific analysis, shadowed as yet by cannon-smoke.

A LIST OF

THE PAINTINGS OF MURILLO

NOW IN EXISTENCE,

WITH THE DATES OF THEIR EXECUTION, AND THEIR PRESENT LOCATIONS.

*** *The interrogation-point annexed to a title signifies that some critics consider the picture to be of doubtful authenticity.*

SPAIN.

MADRID. — *Museum*, — Holy Family (El Pajarito); Rebecca and Eliezer; Annunciation; Magdalen; St. Jerome; Adoration of the Shepherds; The Vision of St. Augustine; La Porciuncula, 1674–76; Virgin and Child; St. James; The Child Christ; St. John the Baptist as a Child; Jesus and St. John the Baptist as Children; The Annunciation; The Vision of St. Bernard; St. Ildefonso Receiving the Miraculous Chasuble; La Virgen del Rosario; The Conversion of St. Paul; St. Anna Teaching the Virgin Mary to

Read, 1675; Sketch for the preceding, 1675; The Crucifixion; St. Fernando, 1671; The Immaculate Conception, 1671; The Crucifixion; The Immaculate Conception; The Martyrdom of St. Andrew; The Child Christ Sleeping on the Cross; The Immaculate Conception; Four Scenes from the Life of the Prodigal Son, 1670–74; Head of St. John the Baptist; Head of St. Paul; St. Jerome Reading; St. Francis di Paola; The Old Spinster; Las Gallegas; St. Francis di Paola; Ecce Homo; two Landscapes; Portrait of Father Cabanillas; Our Lady of Sorrows.

MADRID. — *Academy of St. Fernando*, — El Tiñoso, 1670–74; two Pictures illustrating the Legend of Our Lady of the Snow, 1656; The Resurrection. *Marquis of Javalquinto*, — Portrait of Moreto. *Marquis of Salamanca*, — The Old Woman of Triana. *Duke of Uceda*, — The Child Christ Sleeping on the Cross; St. Rosalia. *Duke of Medina Cœli*, — Portrait. *Convent of the Angel Guardian*, — The Good Shepherd.

SEVILLE. — *Museum*, — The Nativity, 1674–77; The Adoration of the Shepherds, 1676; The Annunciation, 1674–77; The Madonna and the Dead Christ, 1674–77; St. Francis Embracing the Dead Christ; St. John in the Desert; St. Joseph and the Infant Christ, 1674–77; The Virgin of the Napkin, 1674–77; St. Felix; St. Augustine, 1678; The Immaculate Conception, 1674–77; The Virgin and St. Augustine, 1678; The Immaculate Conception; An Angel Holding the Hand of the Dead Christ; St. Leander and St. Bonaventura, 1674–77; St. Thomas of Villanueva, 1674–77; St. Anthony of Padua, 1674–77; The Vision of

St. Felix of Cantalicio; St. Justa and St. Rufina, 1676; The Virgin and San Pedro Nolasco; three more Immaculate Conceptions; The Crucifixion, early; The Vision of St. Anthony.

SEVILLE. — *Cathedral*, — St. Leander, 1655; St. Isidore, 1655; The Baptism of Christ, 1656; Ecce Homo; Madonna; The Immaculate Conception; eight Oval Paintings in the Chapter-house, 1668; St. Anthony of Padua, 1656; The Guardian Angel, 1674–77; The Abbess Dorotea de Villalda, 1674; St. Ferdinand; St. Ferdinand (in the Library). *La Caridad*, — The Miracle of the Loaves and Fishes, 1670–74; Moses Striking the Rock, 1670–74; The Infant St. John the Baptist; The Infant Christ; The Annunciation; The Charity of San Juan de Dios, 1670–74. *Santa Maria la Blanca*, — The Last Supper, early. *Marquis of Cessera*, — Painted Crucifix; Christ Bound. *Santelmo Palace*, — The Madonna de la Faja. *Late Pereira Collection*, — Madonna and St. Francis, before 1642; Madonna, Monk, and Angels, early.

VALLADOLID. — *Museum*, — St. Joseph and the Infant Christ.

CADIZ. — *Museum*, — Espousals of St. Catharine, 1682. *St. Felipe Neri*, — The Immaculate Conception. *Hospital*, — St. Francis Receiving the Stigmata; St. Francis di Paola Praying.

Stirling's list (1648) gives the following additional titles, many of which probably remain as then: MADRID. — *Madrazo Collection*, — Two Cherubs; Job and his Wife; The Virgin of the Rosary; St. Joseph's Dream; The Crucifixion; two Nuns.

XERES DE LA FRONTERA. — A Girl Paying a Boy for Fruit.

SEVILLE. — *La Caridad*, — Tobit Burying the Strangled Man. *Don Julian Williams*, — The Immaculate Conception; Holy Family; Conversion of St. Paul; a Boy, like Cupid. *Juan Govantes*, — St. Augustine Writing; Father Villavizinas; two Angels Adoring the Mystical Lamb; Christ and John the Baptist as Children. *J. M. Escazena*, — Our Lady of Sorrows and St. John the Evangelist; Madonna and Child with the Infant St. John; Monk's Head; St. Anthony of Padua. *Capuchin Church*, — The Crucifixion.

ENGLAND.

LONDON. — *National Gallery*, — The Holy Family ("The Pedroso Murillo"); St. John and the Lamb; A Peasant-Boy.

Stafford House, — St. Justa; St. Rufina; Abraham Receiving the Three Angels, 1670–74; St. Anthony of Padua and the Infant Christ; the Return of the Prodigal Son, 1670–74; The Holy Family; A Girl with Fruit; Sts. Justa and Rufina; Portrait of a Gentleman; three small studies. *The Earl of Clarendon*, — The Head of St. John the Baptist; The Child Christ Sleeping; St. Athanasius. *George Tomline's Collection, Carlton Terrace*, — Christ Healing the Paralytic at the Pool of Bethesda, 1670–74; St. Augustine at Prayer; St. Joseph and Christ. *Grosvenor House* (*Marquis of Westminster*), — St. John and the Lamb; The Infant Christ Sleeping; Laban Hunting for his Gods in the Tent of Rachel.

LONDON. — *S. J. Lloyd*, — Madonna; Madonna Standing; The Immaculate Conception. *Dorchester House* (R. S. Holford), — A Girl in a White Mantilla. *Col. H. Baillie*, — The Immaculate Conception; The Madonna; A Knight of Santiago; The Madonna. *Right Hon. E. Ellice*, — The Madonna of the Rosary. *R. Sanderson*, — The Immaculate Conception; Portrait of a Lady. *Lansdowne House* (Marquis of Lansdowne), — The Immaculate Conception; The Virgin Kneeling.

H. A. J. Munro, — Miracle of the Loaves and Fishes; Deposition from the Cross; St. Peter Delivered from Prison; St. Anthony of Padua and the Infant Christ.

Apsley House (Duke of Wellington), — A Female Saint; St. Francis in Prayer; Isaac Blessing Jacob. *Col. Birchell*, — Ecce Homo. *Earl of Ellesmere*, — Lazarus and Dives. *T. Purvis*, — Apostle and Lad with Two Fishes; John the Baptist Questioned by the Jews; St. Peter the Dominican.

Earl Dudley, — Gypsy Woman, Boy, and Dog; St. Justa; The Virgin Covering the Body of St. Clara; St. John and the Lamb; six scenes from the Parable of the Prodigal Son. *Baron de Rothschild*, — The Good Shepherd; Christ as a Child. *Capt. W. C. Tupper*, — The Assumption. *F. Cooke*, — Ecce Homo. *R. W. Billings*, — La Virgen de la Faja. *Bath House*, — Boyhood of St. Thomas Villanueva. *R. Buchanan*, — Ecstasy of St. Giles, 1646.

Late Northwick Collection, — Madonna; The Holy Family; Jacob and Laban's Cattle. *Late Brackenbury Collection*, — The Immaculate Conception; The Assumption; St.

Ferdinand with his Robe and Crown; The Immaculate Conception; St. Rosa of Lima and the Infant Christ. *Late Ashburton Collection*, — The Immaculate Conception; The Virgin, Christ, and John; Ecce Homo; St. Thomas of Villanueva; sketch for the preceding; Ecce Homo.

Leigh Court, Somerset (W. Miles), — The Annunciation; The Repose in Egypt; The Holy Family; Head of John the Baptist in a Charger; Deposition from the Cross; Martyrdom of St. Sebastian; St. John Writing the Apocalypse; Crucifixion of St. Andrew; Holy Family and Kneeling Prelate. *Stratton Park, Hants* (Sir F. Baring), — The Immaculate Conception; Holy Family; Shepherd Boy; The Ascension; Holy Family. *Blenheim Palace* (Duke of Marlborough), — Two Beggar-Boys. *W. Coningham, Bristol*, — Ivy-Crowned Boy. *Ockham, Surrey* (Earl of Lovelace), — St. John with the Lamb. *J. Cave, Bristol*, — Joseph and his Brethren. *Longford Castle, Wilts* (Earl of Radnor), — Ruth and Naomi. *Woburn Abbey* (Duke of Bedford), — Cherubs Gathering Flowers; Madonna and Child. *Kingston Hall, Dorset* (G. Banckes), — Angel with a Cardinal's Cap; St. Rosa of Lima and the Infant Christ; Two Boys Eating Fruit; An Angel.

Burleigh Hall, Northamptonshire (Marquis of Exeter), — The Beggar's Feast; Diogenes (?) Throwing Away his Cup.

Heytesbury House, Wilts, — St. John the Baptist; The Holy Family; A Woman and Girl. *Claverton Manor, Somerset* (George Vivian), — The Immaculate Conception; St. John the Baptist; Christ in the Clouds. *Windleston*

Hall, Durham (Sir W. Eden), — La Virgen de la Manzana; The Madonna of the Rosary; The Virgin Appearing to St. Francis.

Dulwich College, —Flower-Girl; Two Gipsy Boys; Christ and the Lamb; The Immaculate Conception; Peasant Boys; Jacob and Rachel; The Adoration of the Magi; Two Angels; The Sleeping Child; The Immaculate Conception; The Crucifixion of St. Peter (?); Christ Bearing the Cross (?). *Hampton-Court Palace*, — Spanish Boy; Boy Eating Fruit; Don Carlos. *Lister House, Clapham* (George Field), — St. John the Baptist with a Lamb. *Oxford*, — St. John Questioned by the Jews.

Bowood, Wilts (Marquis of Lansdowne), — Christ Sleeping, as a Child; Don Justino Neve y Yevenes; Don Miguel Mañara. *D. Burdon, Newcastle-on-Tyne*, — The Baptism of Christ. *Tottenham Park, Wilts* (Earl of Ailesbury), — Christ and Mary at the Marriage-Feast of Cana. *Hevitre, Devon* (Richard Ford), — A Franciscan Praying; two drawings and an etching. *Lowther Castle* (Earl of Lonsdale), — A Boy Herding Cattle; Two Boys Eating Fruit. *Aston Hall, Cheshire* (Sir A. Aston), — Madonna; Portrait of Don Andres de Andrade. *Belvoir Castle, Leicestershire* (Duke of Rutland), — Madonna and Saints; Holy Family and St. John; The Adoration of the Magi. *Chatsworth* (Duke of Devonshire), — The Holy Family.

The preceding list of Murillos in Great Britain is compiled from Mr. W. B. Scott's recent catalogue. Dr. Waagen enumerates the following in addition: *Wynn-Ellis Collection*, — St. Joseph and the Infant Christ; The Annuncia-

tion; two Shepherd-Girls. *Miss Rogers*, — The Infant Christ and St. Anthony of Padua. *G. A. Hoskins*, — St. Joseph and Christ; St. Thomas and Christ. *Holford Collection*, — The Virgin Praying; Head of the Madonna. *Marquis of Hertford*, — St. Thomas of Villanueva; The Conception; The Annunciation; The Ascension. *Glendon Hall*, — Spanish Boy. *Sir H. L. Bulwer*, — St. Bonaventura Writing his Memoirs After his Death. *Earl Listowell*, — The Espousals of Mary; Madonna; Birth of St. John. *Petworth*, — Monks Discoursing. *Charlton Park*, — Ascension of the Virgin; Coronation of the Virgin. *Wardour Castle*, — Joseph Relating his Dream. *Stourhead House*, — An Old Woman. *Warwick Castle*, — A Laughing Boy.

SCOTLAND.

Gosford House, East Lothian (Earl of Wemyss), — The Flight into Egypt; The Good Shepherd. *Broom Hall, Fifeshire* (Earl of Elgin), — St. John the Baptist; A Boy Eating Pie. *Glasgow University*, — The Good Shepherd. *H. A. J. Munro, Novar*, — Woman and Girl. *Sir W. Stirling-Maxwell, Keir*, Perthshire, — The Crucifixion; A Basket of Fruit. *Balbirnie, Fifeshire* (John Balfour), — Two Boys Eating Fruit. *Hamilton Palace*, — St. John the Baptist as a Child.

FRANCE.

PARIS. — *The Louvre*, — St. Thomas of Villanueva; The Immaculate Conception; St. Diego of Alcalá; Beggar-Boy; The Adoration of the Magi; The Nativity; Madonna and Child; Murillo; Anna de Salcedo; Don Andreas de An-

drade; 22 drawings. MARSEILLES. — *Museum*, — A Capuchin.

ITALY.

ROME. — *Vatican*, —The Prodigal's Return; The Espousals of St. Catherine; The Adoration of the Shepherds. *Corsini Palace*, — Madonna. *Braschi Palace*, — Madonna and Angels. *Bracciano Palace*, — Mary Magdalene. *Doria Palace*, — Female Figure.

TURIN. — *Academy*, — A Capuchin; A Boy. MILAN. — *Brera*, — An Old Woman. MODENA. — *Museum*, — A Benedictine. FLORENCE. — *Pitti Palace*, — Two Madonnas.

GERMANY.

BERLIN, — A Cardinal; St. Anthony of Padua. DRESDEN, — Madonna and Child; Girl and Fruit. MUNICH, — *Pinakothek*, — St. Francis Healing a Cripple; Two Boys Eating Fruit; Four Boys Playing Cards; Two Boys Eating Bread and Fruit; Two Boys Playing Dice; Old Woman and Boy; Girl Paying a Boy for Fruit.

AUSTRIA.

VIENNA. — *The Belvedere*, — St. John the Baptist as a Child. PESTH (former Esterhazy Gallery), — Madonna and Child; Man with a Spade; St. Joseph and the Saviour; Holy Family.

NORTHERN EUROPE.

THE HAGUE, — The Immaculate Conception; Madonna and Child; St. John of the Cross. AMSTERDAM, — The Annunciation. ANTWERP, — Two Pictures of St. Francis. STOCKHOLM, — Boys with a Basket.

RUSSIA.

ST. PETERSBURG. — *The Hermitage Palace,* — Isaac Blessing Jacob; Jacob's Dream; The Annunciation; The Assumption; St. Joseph and the Saviour; The Flight into Egypt; The Holy Family; The Nativity; The Adoration of the Shepherds; St. Joseph and the Saviour; The Crucifixion; The Martyrdom of St. Peter the Dominican; The Flight into Egypt; Boy and Dog; Girl and Fruit; Portrait of a Gentleman; A Landscape; Sts. Florian, Dominic, and Peter the Dominican; and ten others.

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